DDT

DDT

僕、耳なし芳一です

丸尾末広

青林堂

MIMINASHI-HOHICHI IN THE DARK

00791－0122－3863

定価1300円

DDT

―僕、耳なし芳一です

丸尾末広

DDT

―僕、耳なし芳一です

丸尾末広

青林堂

MIMINASHI-HOHICHI
IN THE DARK

0071－0122－3863　定価850円

DDT
——僕、耳なし芳一です——
丸尾末広

DDT

——僕、耳なし芳一です——

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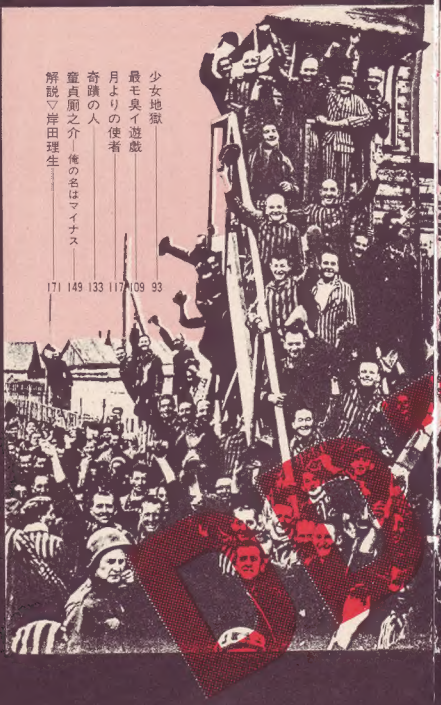
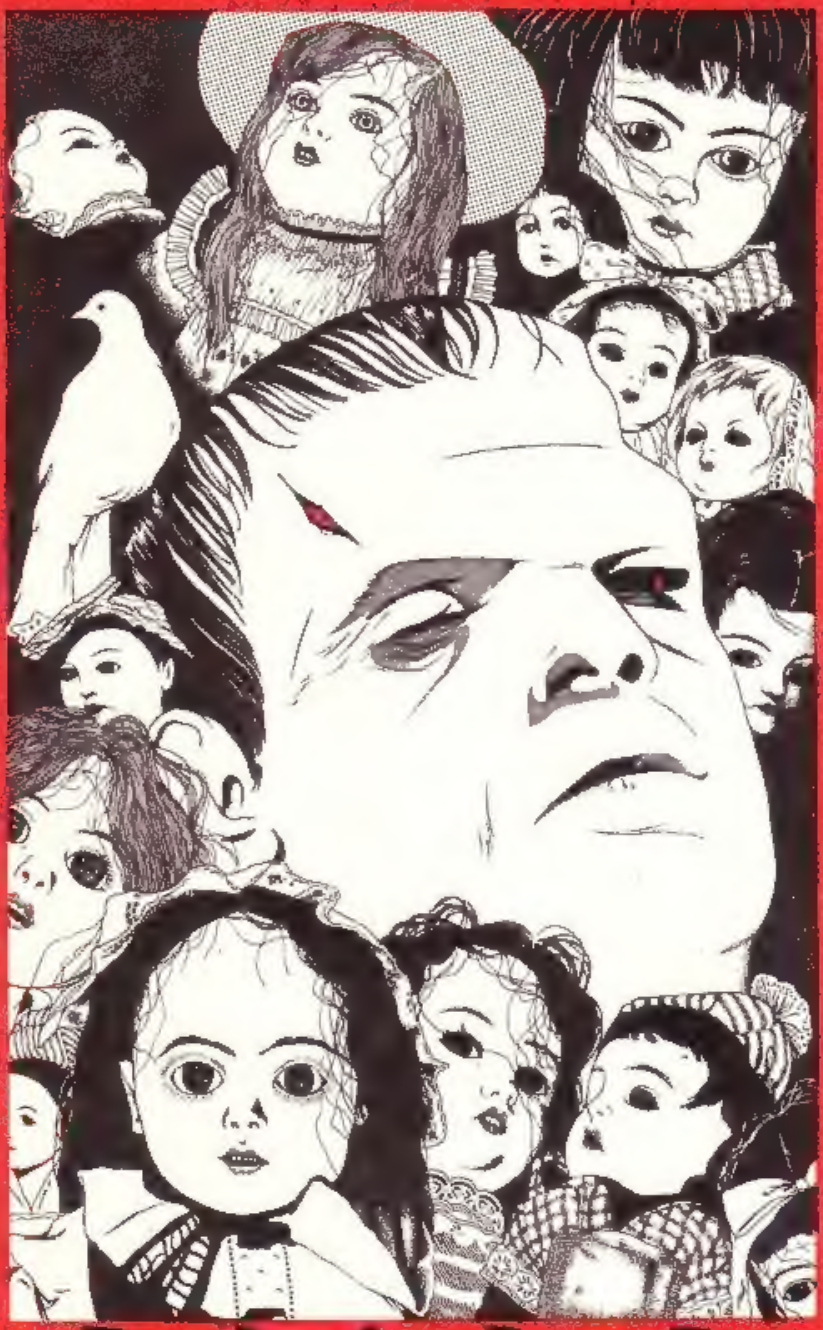


DIE ANDERE SEITE

MY YOUTH

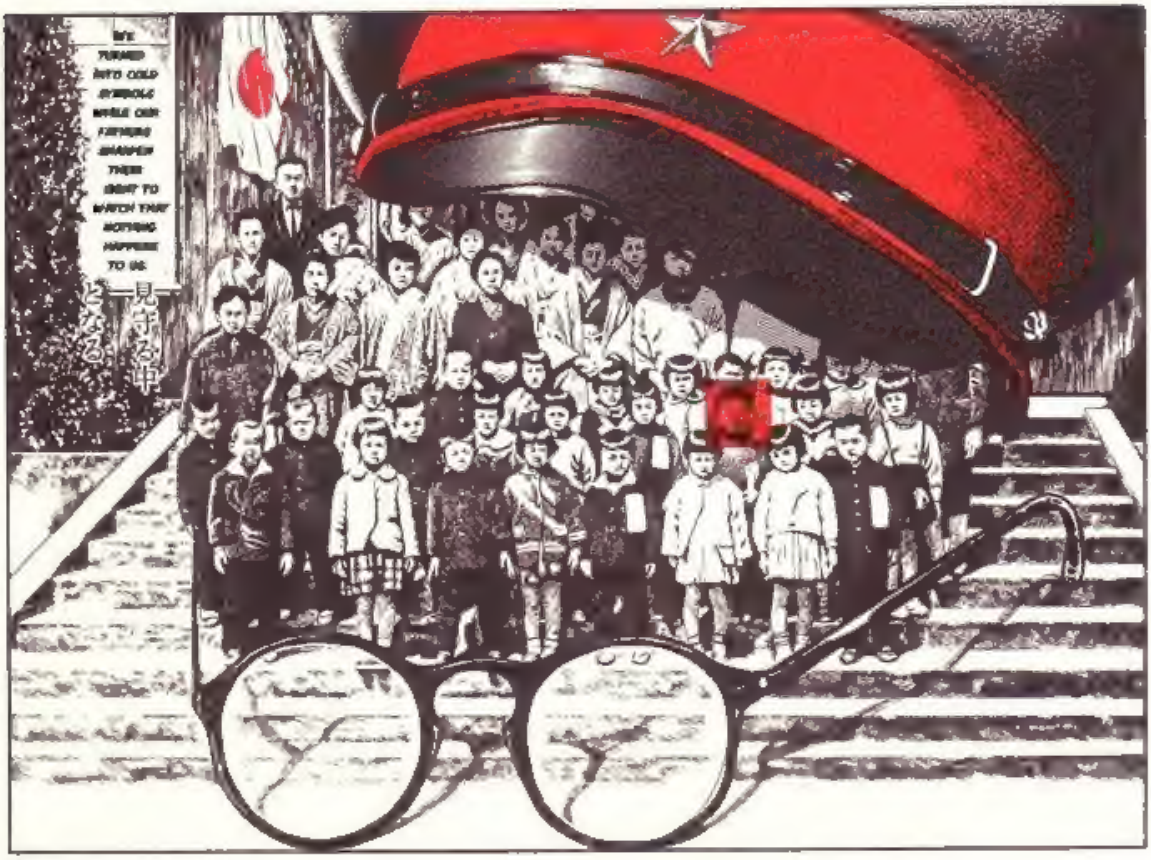


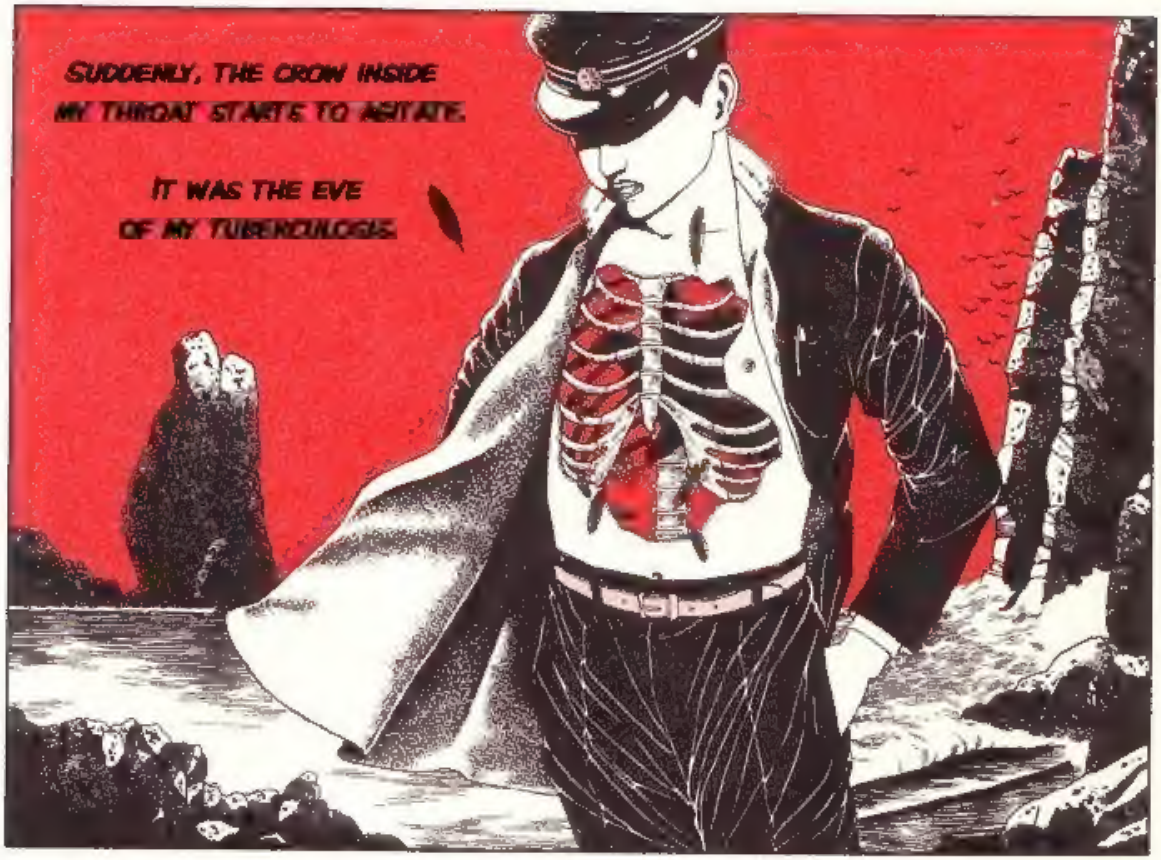
丸尾末広

THE BIRDS WITH NIGHT BLINDNESS START TO SING A TERRIBLE SONG.

世界のすべての憎しみの日
IT'S THE WORLWIDE HATE DAY...
ONWARD! THE MASS HAS ENDED!
行け!! 弥撒は終れり

A GIGANTIC SHIP ARRIVES AT THE HARBOR. THAT'S WHY I TRY TO GET RID OF MY BROTHER.


WE TURNED INTO COLD SYMBOLS WHILE OUR FATHERS SHARPEN THEIR SIGHT TO WATCH THAT NOTHING HAPPENS TO US.

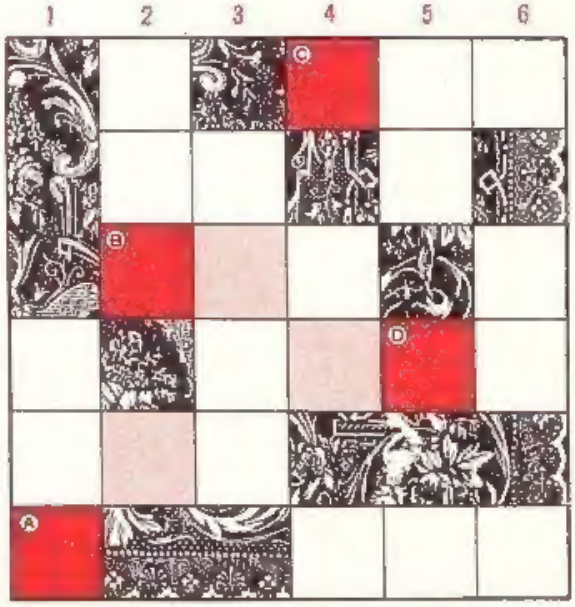


BLACK SQUARES

1. FALLING PLACE
2. TESTICLES
3. FATHER'S PUNISHMENT
4. DRIP
5. ABNORMAL
6. AFTERLIFE

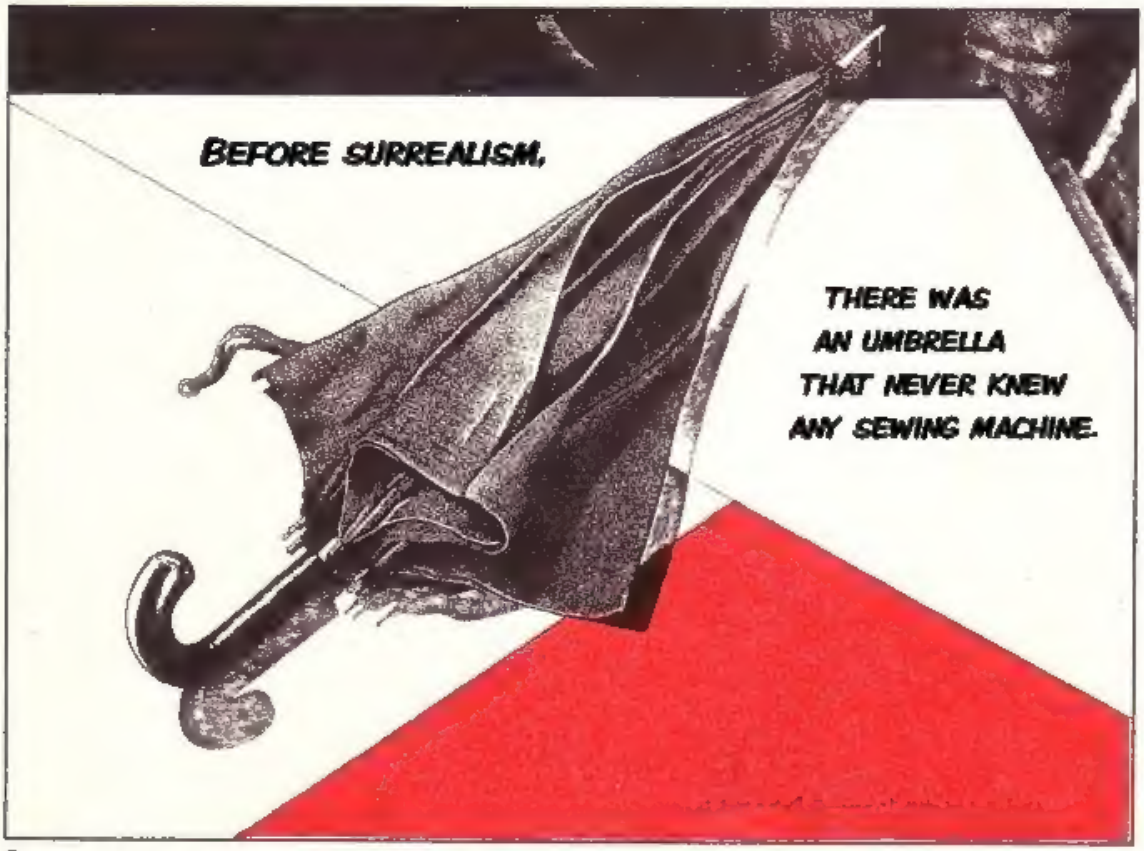
RED SQUARES

1. SMOKING AND FEELING WELL
2. IN A GRAVEYARD
3. NORTHEAST CHINA'S OLD NAME
4. ILLNESS
5. ILLNESS
6. GREAT COUNTRY MAKER OF SIAMESE TWINS



WHO ARE YOU?

IN MUSIC CLASS, SOMETIMES I HAVE EPILEPTIC SEIZURES TOGETHER WITH THE TEACHER WHILE PLAYING THE BATTERED ORGAN.
音楽教室で先生と


BEFORE SURREALISM,
THERE WAS AN UMBRELLA THAT NEVER KNEW ANY SEWING MACHINE.

I WANT TO BE A MONSTER!
I WANT TO BE A ROBOT!

MARLENE DIETRICH

Arthur Rimbaud

I CARRY ALL OF THEM IN MY HEART.

FUEFUKI DOUJI

Conrad Veidt

OSAMU TEZUKA

Nijinsky

RANPO EDOGAWA

YASUNOSUKE GUNJIMA KENNOSUKE

HELIO GABALUS

CHŪYA NAKAHARA

JANES BAN

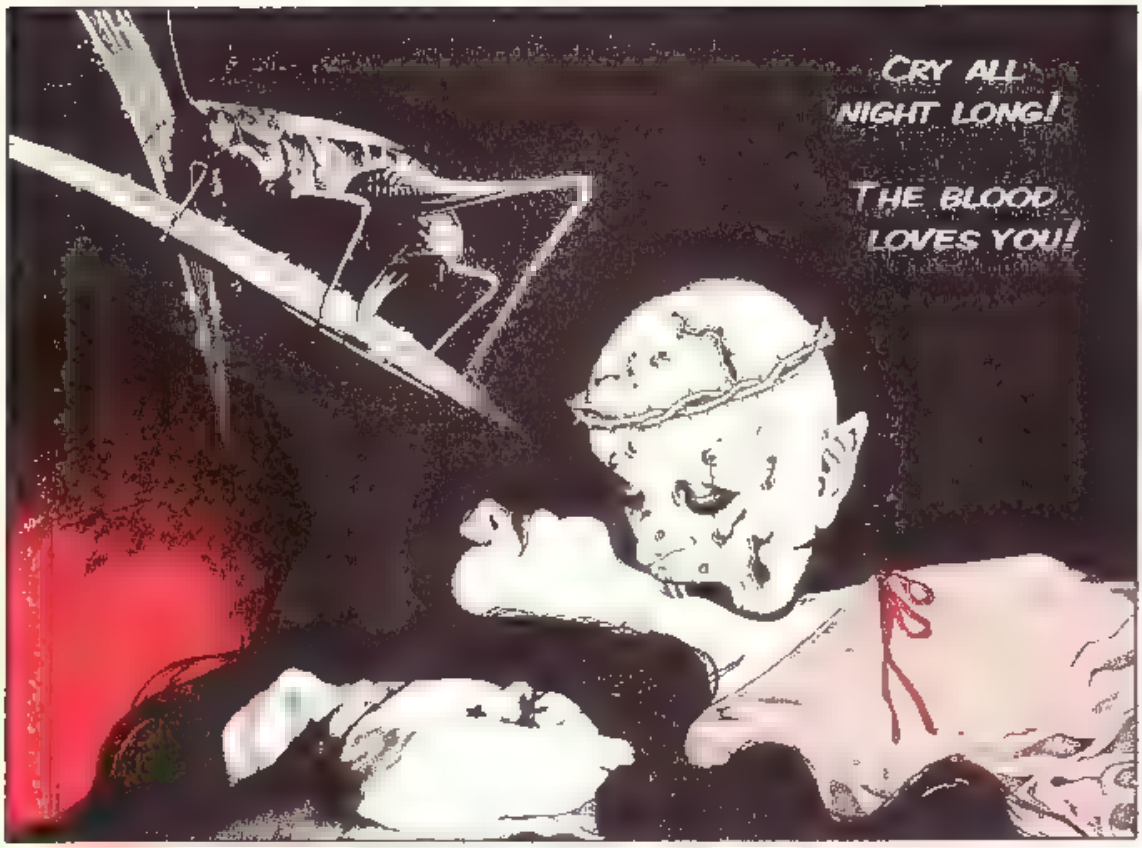
Bela Lugosi

AUDREY HEPBURN

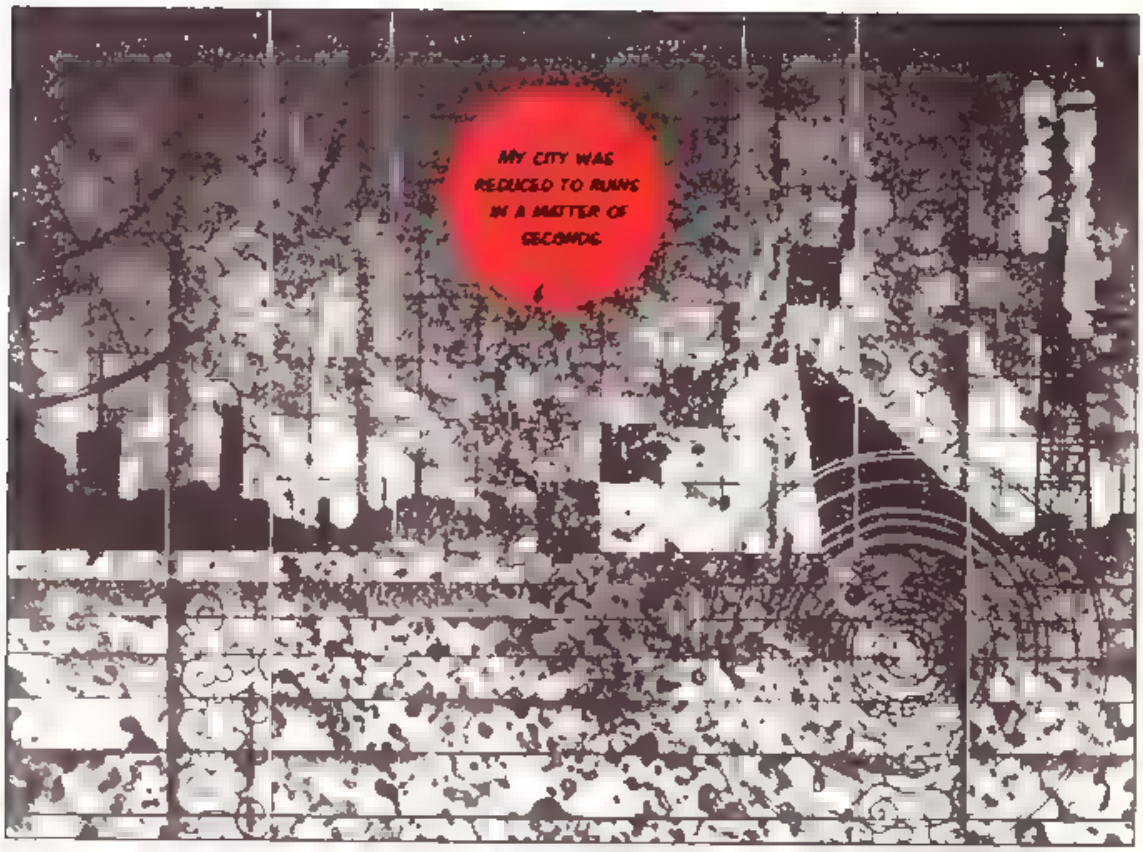
HIROKO ISAYAMA

ANJYU&ZUSIOU

IF YOU HALF-CLOSE YOUR EYES AND LOOK AT THE SUN, THE SUN'S PENIS CAN BE SEEN. AND IF I SHAKE MY HEAD BACK AND FORTH, THAT SAME PENIS SHAKES. THAT MUST BE THE SOURCE OF THE WIND.


CRY ALL NIGHT LONG!
THE BLOOD LOVES YOU!

THOSE ARE THE SPINSTER AND THE BLACK MONK.
NO! IT'S A COMMEMORATIVE PHOTO OF DAD AND MOM (BEFORE I WAS BORN).

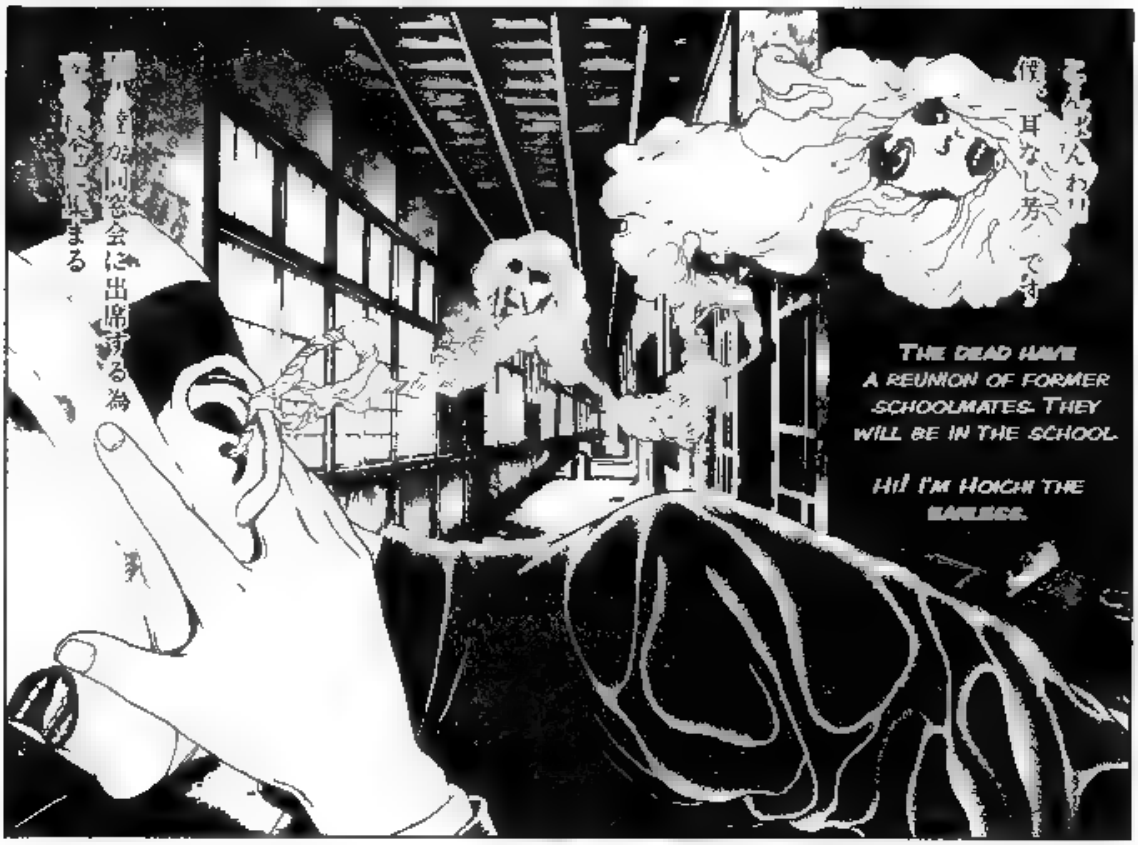

MY CITY WAS REDUCED TO RUINS IN A MATTER OF SECONDS.

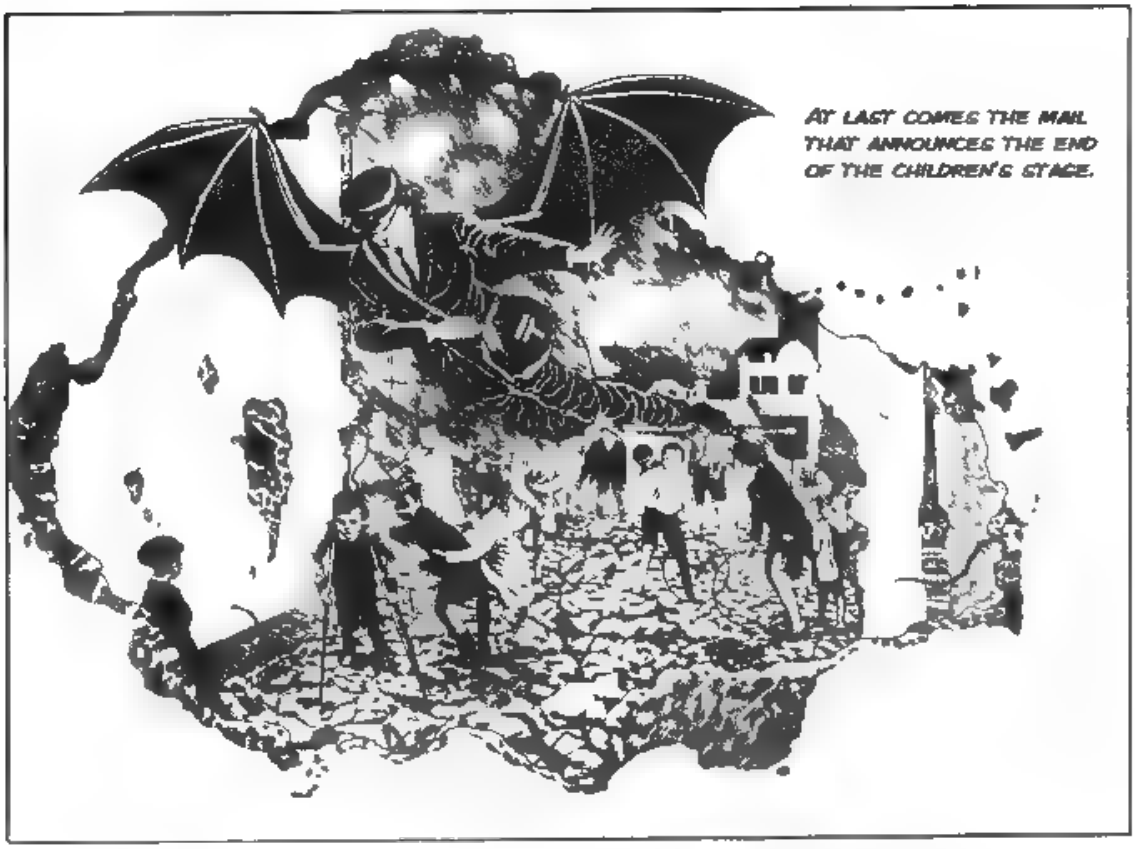
あまい
THE VIRGIN WAS RAPED TWO TIMES BY A TRAVELER.
Ah! I LOVE HER TO THE BONE!

MY MEMORIES ARE COMING BACK.

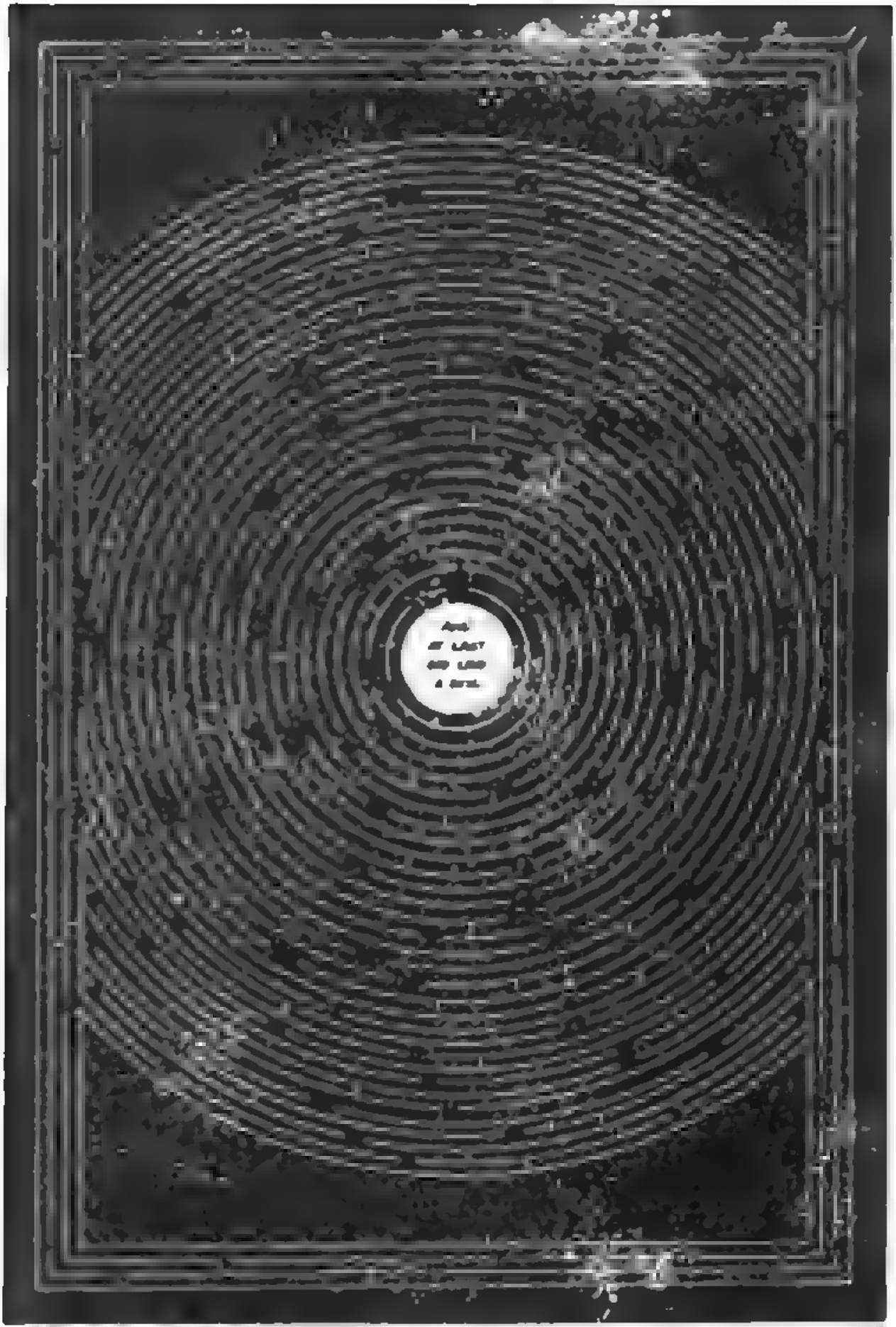
MY MOTHER WORKS AS A GUARD AT THE REFORMATORY.
SHE WAKES ME BY BEATING ME UP AT HOME.

THE LOST ITEMS CAN BE RECOVERED JUST WITH THE HELP OF A SINGLE MATCH.
APPARITION


THE DEAD HAVE A REUNION OF FORMER SCHOOLMATES. THEY WILL BE IN THE SCHOOL.
HI! I'M HOICHI THE EARLESS.

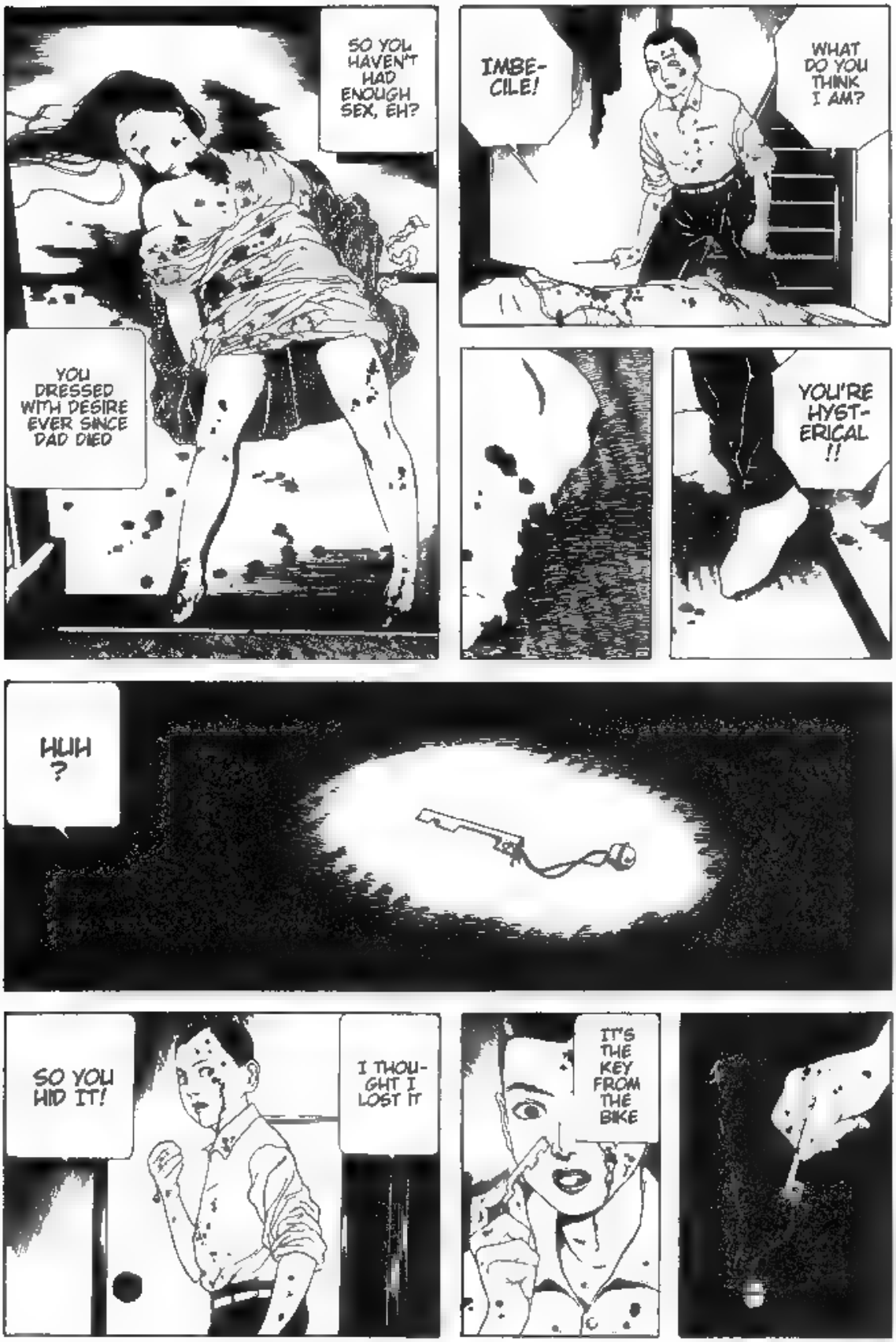

AT LAST COMES THE MAIL
THAT ANNOUNCES THE END
OF THE CHILDREN'S STAGE.

THE SHIP
NEVER COMES
BACK EVEN
THOUGH MANY
YEARS HAVE
PASSED.



APPARITION

ALL FOR YOU.
THE BLAME WAS YOURS!
YOU WERE GUILTY.


SO YOU HAVEN'T HAD ENOUGH SEX, EH?
YOU DRESSED WITH DESIRE EVER SINCE DAD DIED
IMBE-CILE!
WHAT DO YOU THINK I AM?
YOU'RE HYST-ERICAL !!
HUH ?
SO YOU HID IT!
I THOU-GHT I LOST IT
IT'S THE KEY FROM THE BIKE

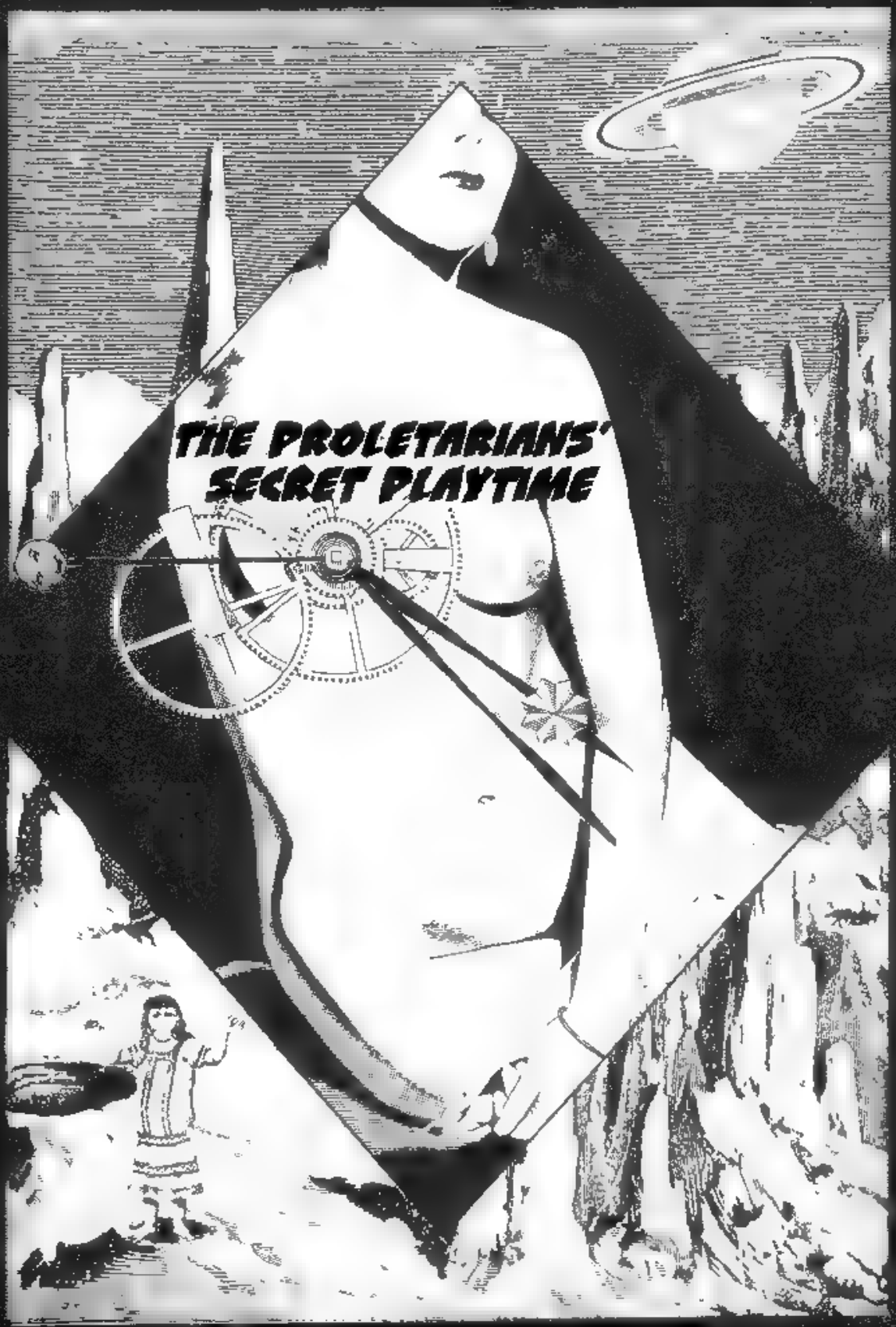
WAH
MAY I COME IN?
FUCK.
IS SOME-ONE THERE?
OH, NO!
HAH HAH HAH

MAY I COME IN?
FORGIVE ME FOR ENTERING WITHOUT PER-MISSION.
WHO ARE YOU ?
YES... I'M IN MY THIRD YEAR.
ARE YOU A SECON-DARY STUDENT ?
HERE.

TSK... WHAT COULD HE WANT ?
GET OUT OF HERE!
I AM SURE WE WILL BE OF HELP TO HIM FROM NOW ON.
GOOD.
PISS OFF! ALL OF THIS IS USELESS
HUH
ONCE IN THE BACCALAUREATE, TEXT BOOKS OR SUPPORT MATERIAL WON'T BE ENOUGH
AN ENCYCLOPEDIA?
DO YOU HAVE AN ENCYCLOPEDIA?
HE CAN SEE THE BLOOD BUT HE ISN'T SURPRISED
OH... THE BLOOD
SHE WENT SHOPPING.
WHAT ?!
IS YOUR MOTHER HOME?
BY THE WAY, WHY IS YOUR FACE ALL BLOODY?
THAT'S WHY YOU HAVE PROBLEMS.
I SEE
HE DIED TEN YEARS AGO.
AND YOUR FATHER?

HMM ..
WHAT HAP-PENED ?
HMM ..
..
MOTHER WON'T STOP COMPLAINING ABOUT EVERYTHING
I'M SORRY, BUT YOU MUST LEAVE. I BEG YOU.
WE DO NOT BUY ENCYCLO-PEDIAS.
I HAVEN'T STOPPED FEELING BAD SINCE MY FATHER DIED
MICHIO, I AM YOUR LATE FATHER.
I TOLD YOU I AM YOUR FATHER
WHY ARE YOU SO SURPRI-SED?

YOU GOT BIG. I HAVEN'T SEEN YOU SINCE TEN YEARS AGO.
STAY AWAY FROM ME!
WHAT HAPPENED? WHAT ARE YOU SCARED OF? TALK TO ME.
UAAAH!
NOW THAT I HAVE RETURNED, YOU SHOULD NOT SPEAK TO ME LIKE THAT!
HOW COULD YOU BE MY FATHER?
THAT'S JUST FUCKING CRAP!
COME ON. TELL ME WHAT'S THE MATTER WITH YOU
SNIFF
HAVE YOU BEEN ARGUING WITH YOUR MOTHER AGAIN? I TOLD YOU NOT TO BOTHER HER ANYMORE
AAAAAAAH!
DAD, IT'S JUST THAT I HAVE...


THE PROLETARIANS' SECRET PLAYTIME

WORN CLOTHES! NOBODY HAS WORN CLOTHES? HEEEEY!

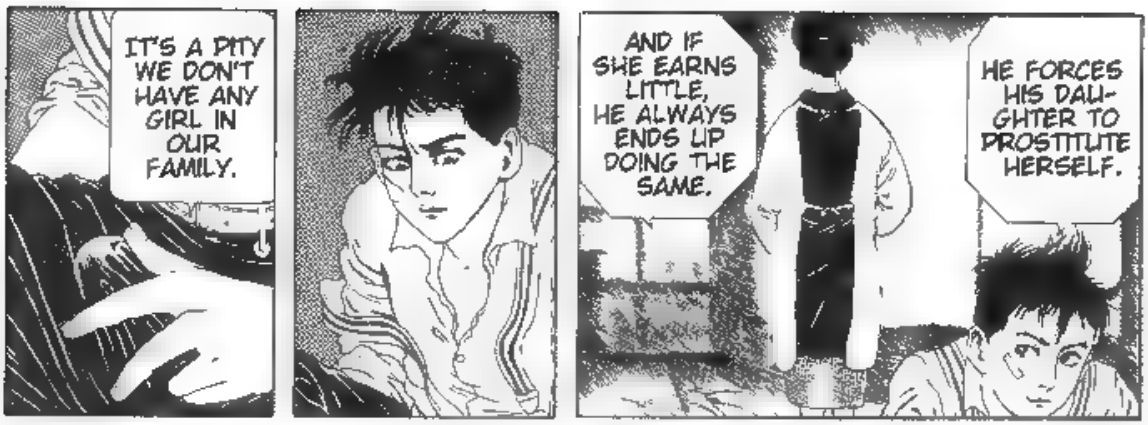
ANYBODY GOT WORN CLOTHES?
ガラ
ガラ
ガラ
ガラ

WORN CLOTHES!!
ガラ
ガラ
ガラ

UGH!
RUN !!

THIEVES!
THIEVES!

SOME WILL ALSO WANT YOU TO DRINK THEIR PISS.
NOTHING'S GOING TO HAPPEN TO YOU IF YOU DRINK A LITTLE.
UAAAH
DUMB CUNT! I TOLD YOU NOT TO REFUSE ANY-THING THAT CUSTOMERS ASK YOU!
URGH !!
ハァ
TSK! PEEPING AGAIN?
HAHA... AMA-ZING!
LEAVE ME ALONE, FATHER !!
DRINK! DRINK!


IT'S A PITY WE DON'T HAVE ANY GIRL IN OUR FAMILY.
AND IF SHE EARNS LITTLE, HE ALWAYS ENDS UP DOING THE SAME.
HE FORCES HIS DAUGHTER TO PROSTITUTE HERSELF.

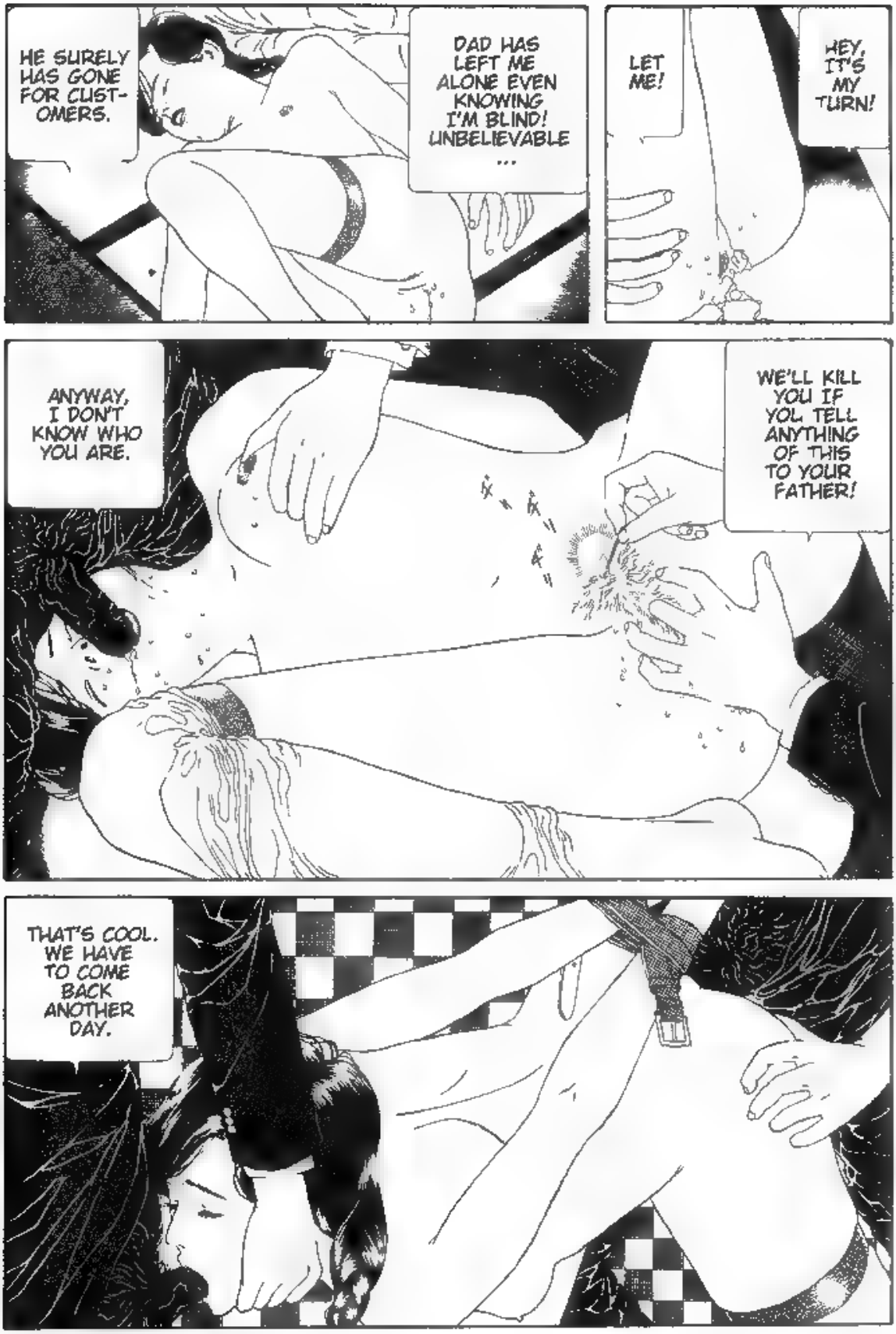
THAT NIGHT...

HER FATHER PIERCED HER EYES...

SSSSH
GO GET HER!

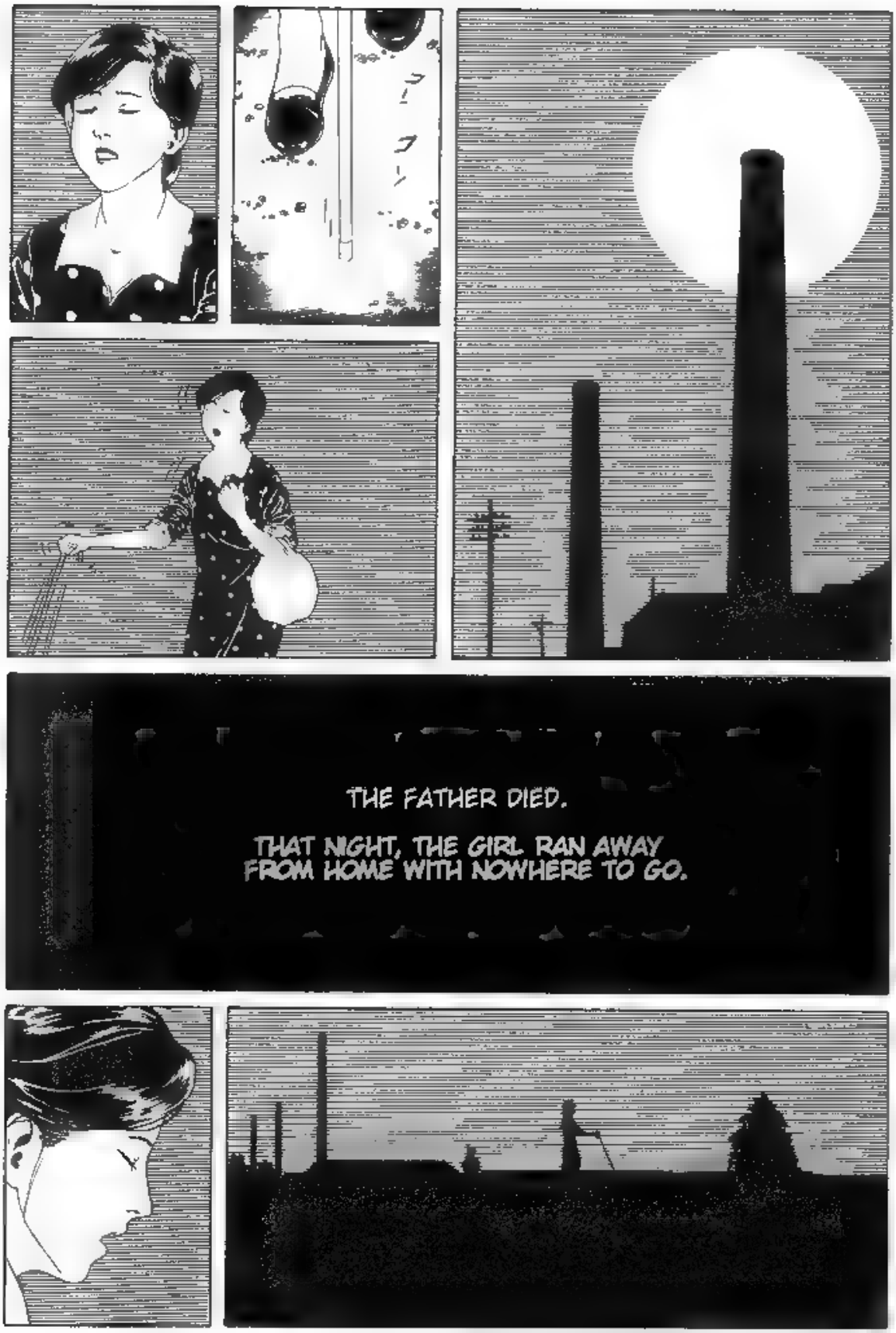
SLURP
SLURP
SLURP
SLURP
SLURP

MORON, THAT'S WHAT CUSTOMERS LIKE.
I'M SICK, DAD.
WHY DID YOU PIERCE HER EYES?

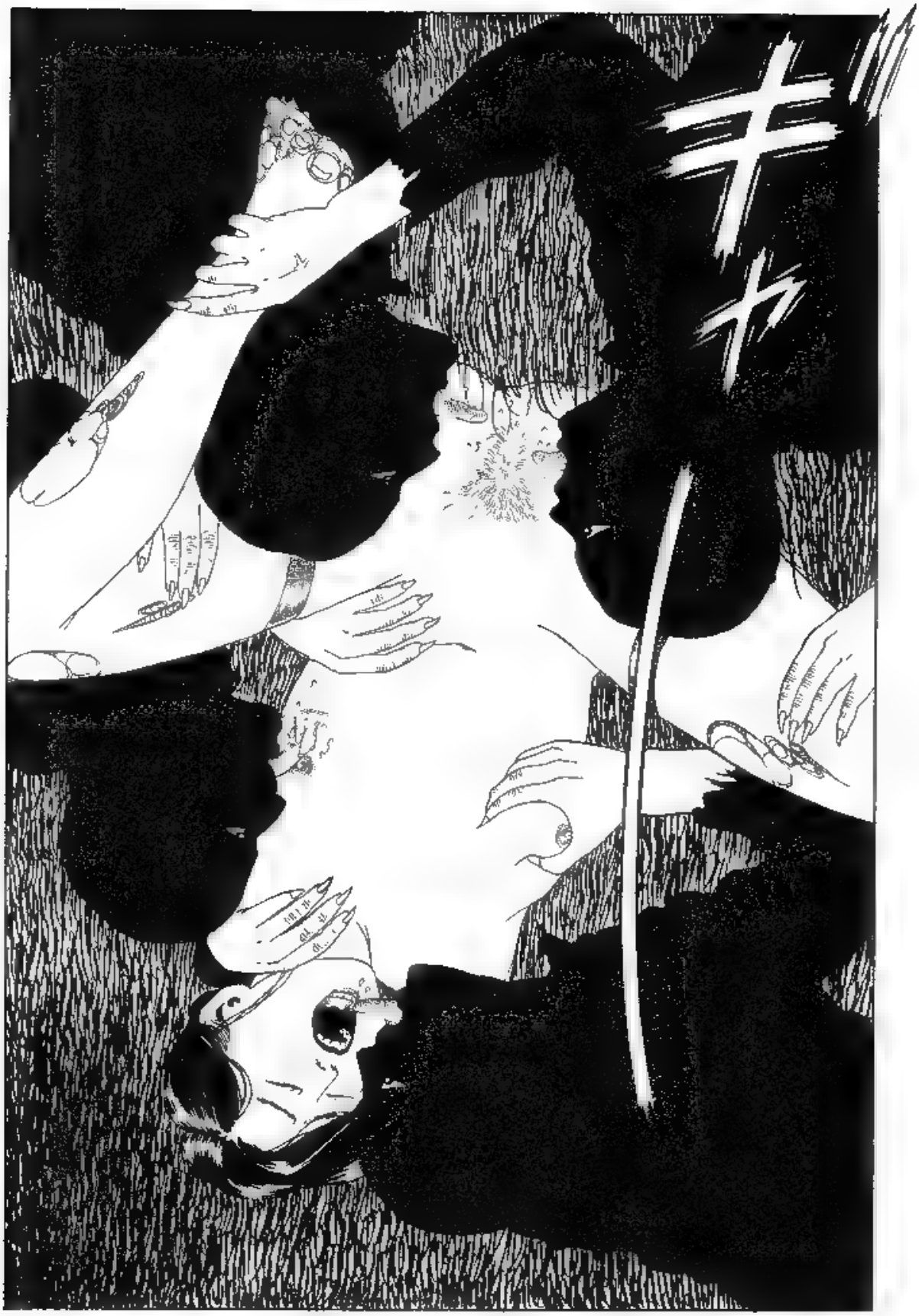

HE SURELY HAS GONE FOR CUST-OMERS.
DAD HAS LEFT ME ALONE EVEN KNOWING I'M BLIND! UNBELIEVABLE ...
LET ME!
HEY, IT'S MY TURN!
ANYWAY, I DON'T KNOW WHO YOU ARE.
WE'LL KILL YOU IF YOU TELL ANYTHING OF THIS TO YOUR FATHER!
THAT'S COOL. WE HAVE TO COME BACK ANOTHER DAY.

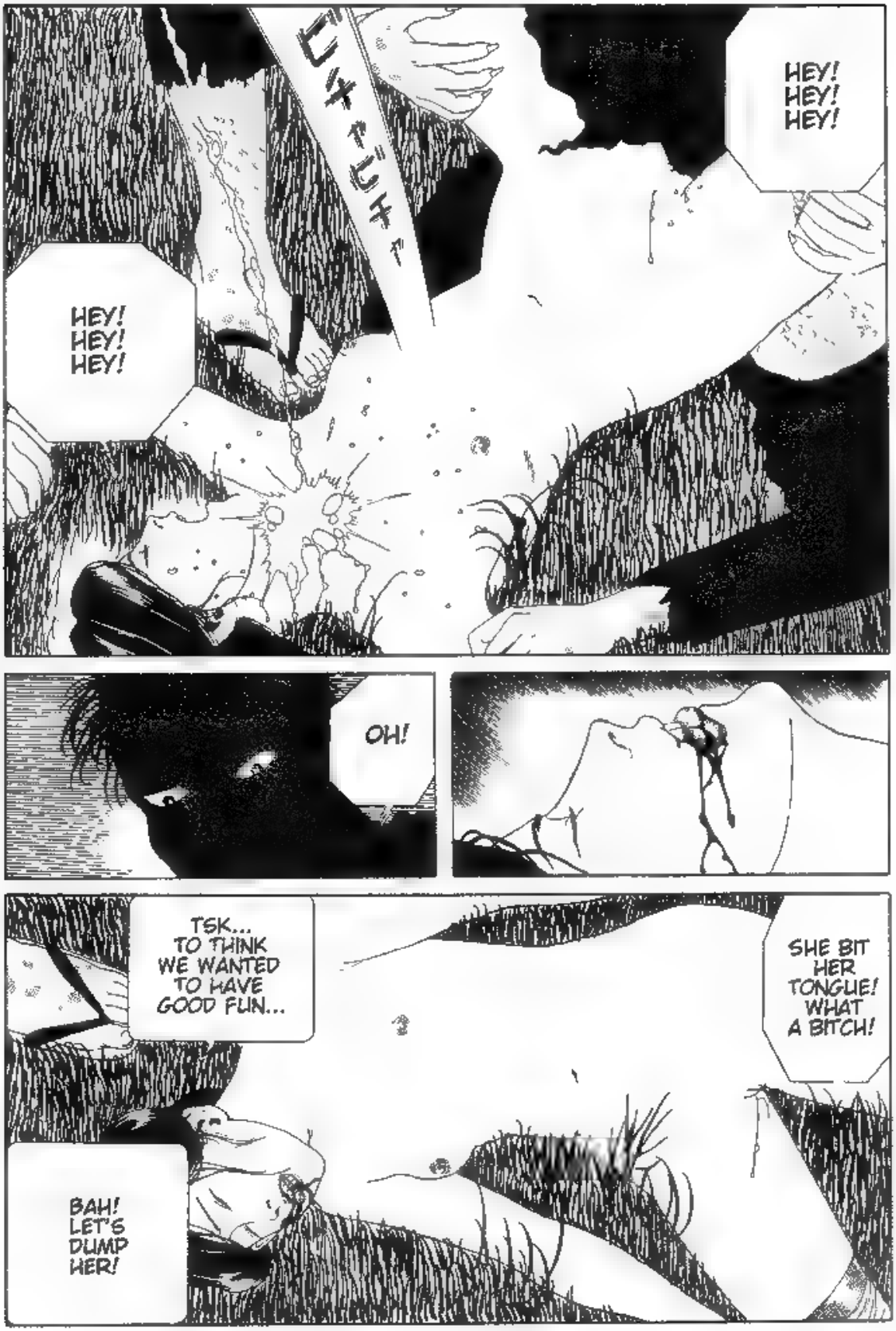
"MY GIRLFRIEEEEEEND IS VERY ILL..."
YOU'RE LOADED ONLY THANKS TO YOUR DAUGHTER.
YOU SEEM TIPSY. GO AWAY.

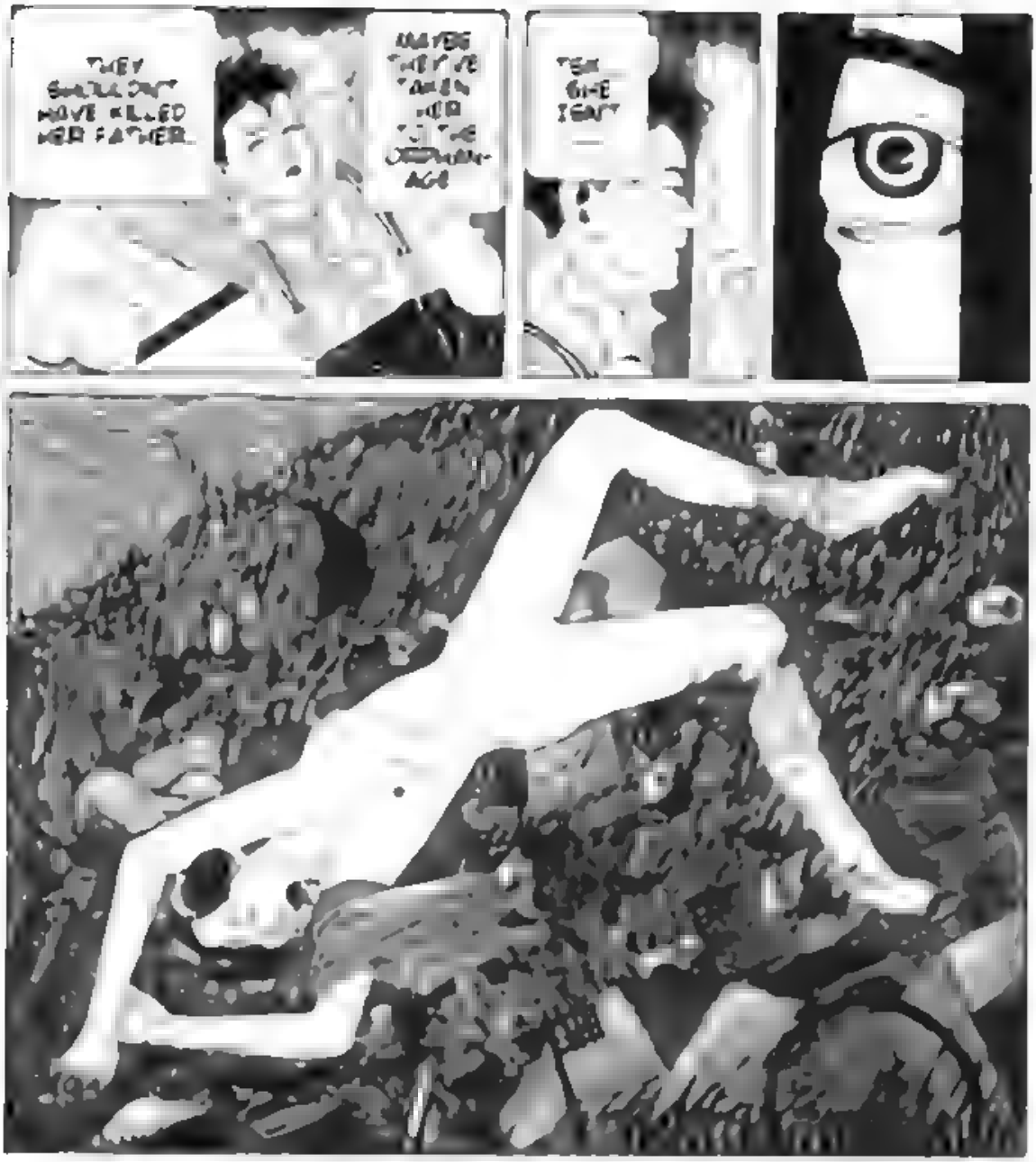
GIVE US THE CASH!
YOU'RE THE LOWEST!
BASTARD!
AH!
GET OUT, SCUM!
ZAM!
ZAM!
ZAM!
ZAM!
ZAM!
ZAM!
ZAM!
ZAM!
SHIT!
PAW!
RUN!
HE KILLED HIM!


ア～ ウ～ン
THE FATHER DIED.
THAT NIGHT, THE GIRL RAN AWAY FROM HOME WITH NOWHERE TO GO.

AAAAAAAAAAAAAH
HELP!




HEY!
HEY!
HEY!
HEY!
HEY!
HEY!
OH!
TSK... TO THINK WE WANTED TO HAVE GOOD FUN...
SHE BIT HER TONGUE! WHAT A BITCH!
BAH! LET'S DUMP HER!


THEY SHOULDN'T HAVE KILLED HER FATHER...
MAYBE THEY'VE TAKEN HER TO THE
AGE
YES. SHE IS!
WORN CLOTHES WANTED!

END

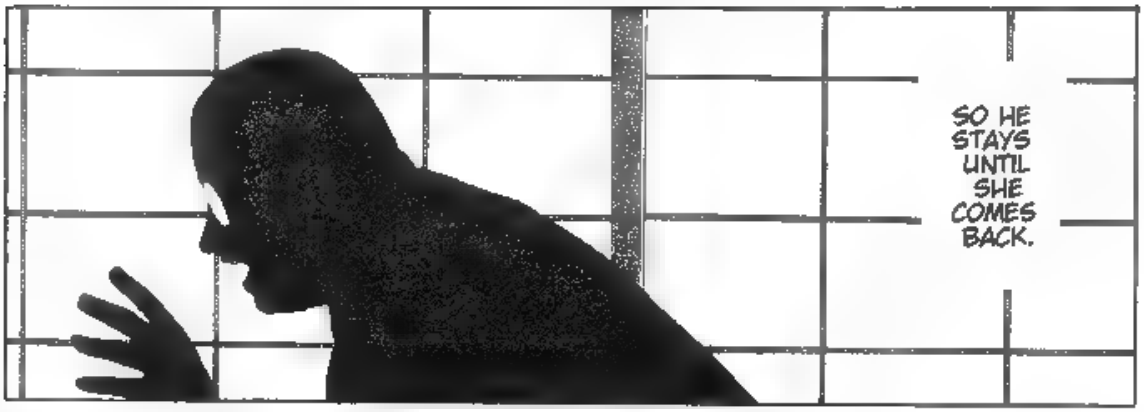
CELLULOID MADE IN AMERICA

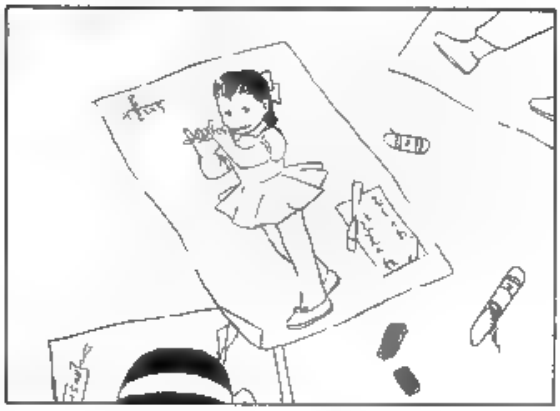
SUEHIRO MARUO

HELLOOO!

HELLOOO!

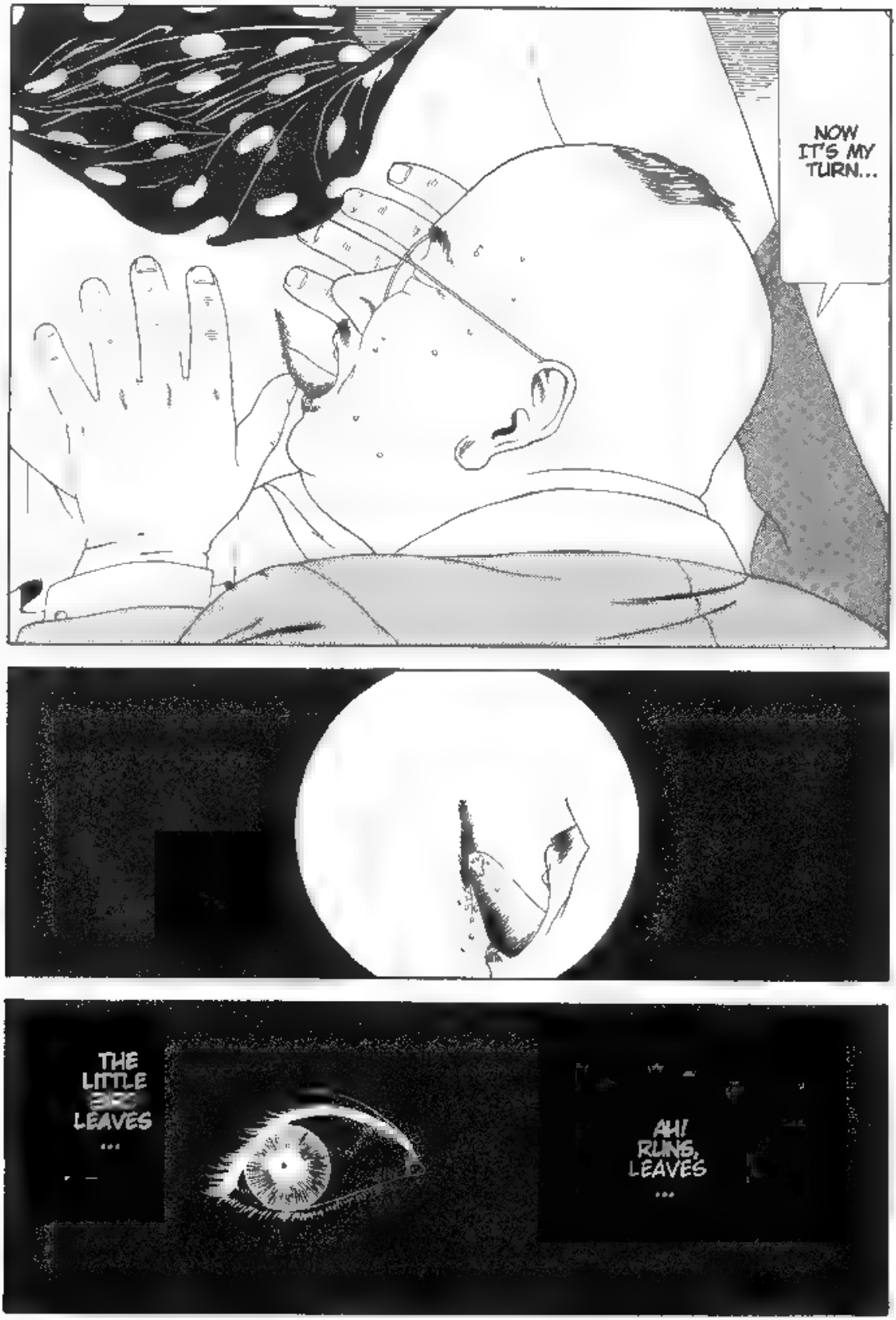
SHE'S SHOP-P!!!ING.
AND YOUR MOM?
MARIKO, ARE YOU ALONE ?
SHOPPING? WELL, WELL. BUT I CAME TO TALK WITH HER ...
JUST A WHILE AGO.
TSK. WHEN DID SHE GO?


SO HE STAYS UNTIL SHE COMES BACK.



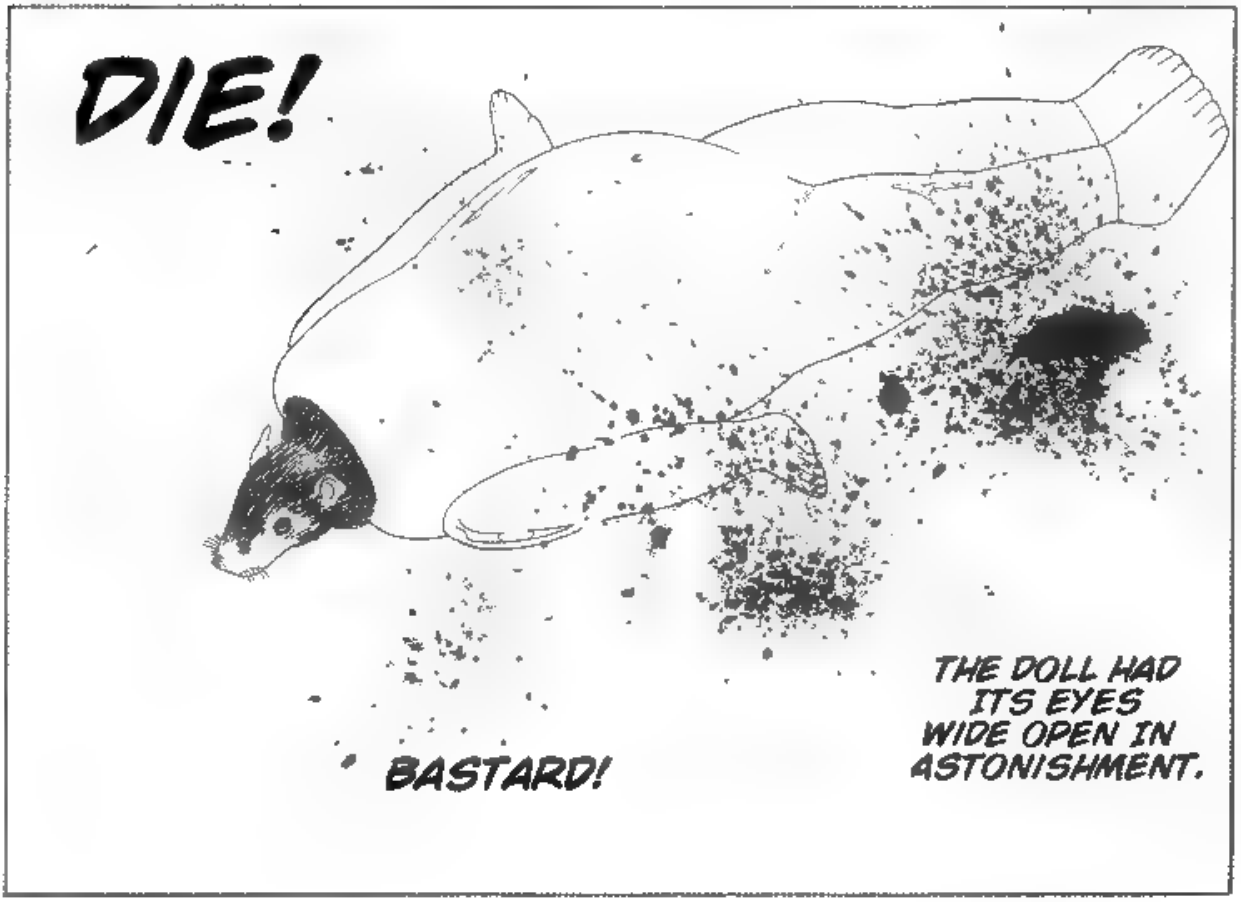
YOU'LL GET INDIGESTION IF YOU KEEP ON SUCKING THAT.

DON'T CLEAN YOURSELF. SUCK, SUCK!


NOW IT'S MY TURN...
THE LITTLE BIRD LEAVES ...
AH! RUNS, LEAVES ...

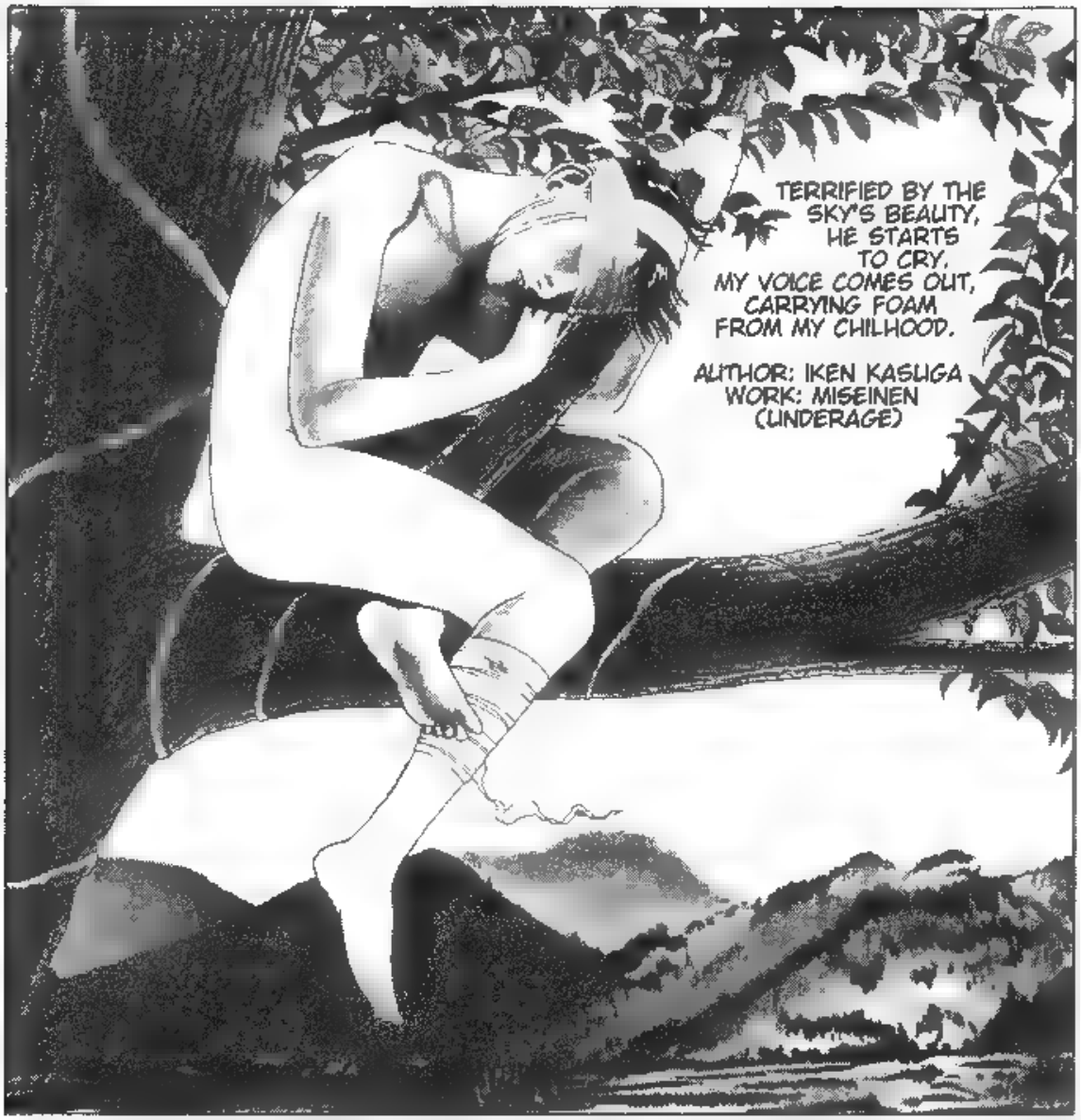
TAKE IT!
TAKE IT!
PLICK
PLICK
PLICK
UUUN...
UUUUUUH!

OH!


DIE!
BASTARD!
THE DOLL HAD ITS EYES WIDE OPEN IN ASTONISHMENT.

ヴァンパイア

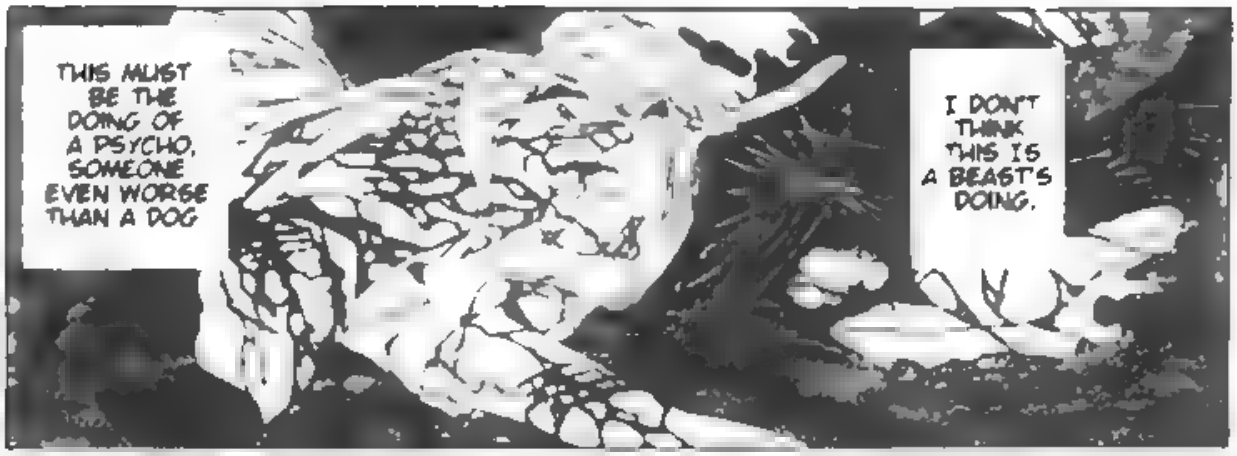
VAMPIRE


TERRIFIED BY THE SKY'S BEAUTY, HE STARTS TO CRY.
MY VOICE COMES OUT, CARRYING FOAM FROM MY CHILDHOOD.
AUTHOR: IKEN KASUGA
WORK: MISEINEN (UNDERAGE)

OH, MY GOD! IT'S TERRIBLE!
HIS EARS ARE SEVERED!

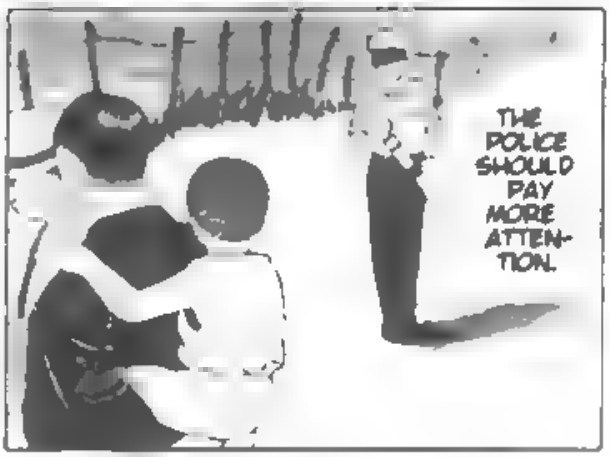
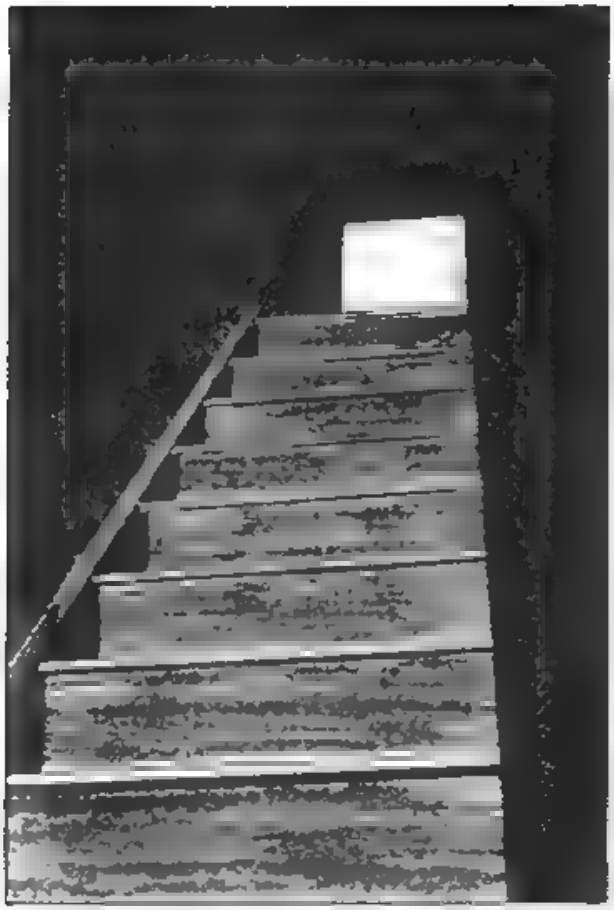
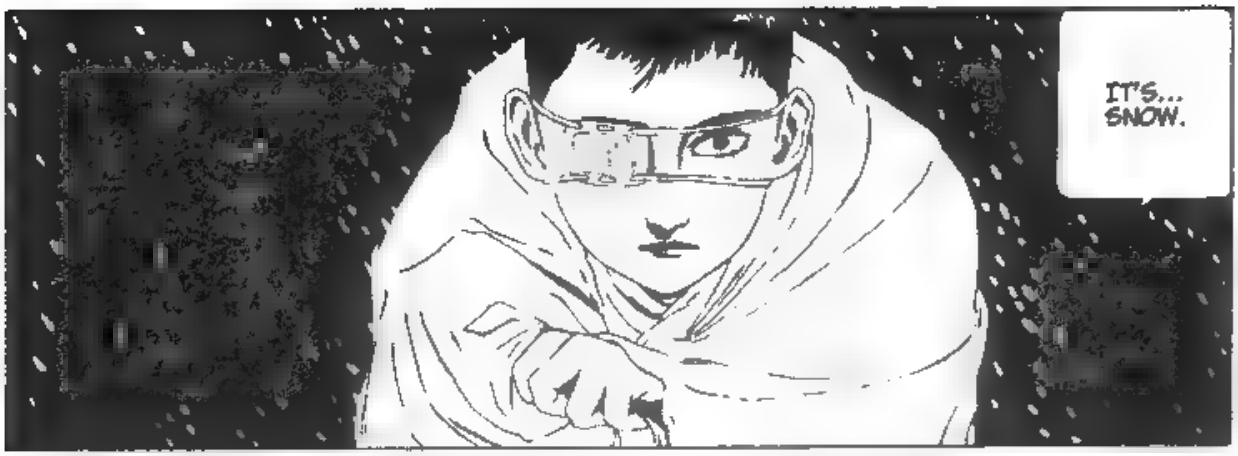
IT'S THE THIRD.
NO WAY. IT'S THE FOURTH.

ALL OF THEM WERE HIGH-SCHOOLERS.
AND ALL OF THEM WERE BOYS.
WHY WOULD THIS BE HAPPENING?


THIS MUST BE THE DOING OF A PSYCHO, SOMEONE EVEN WORSE THAN A DOG
I DON'T THINK THIS IS A BEAST'S DOING.

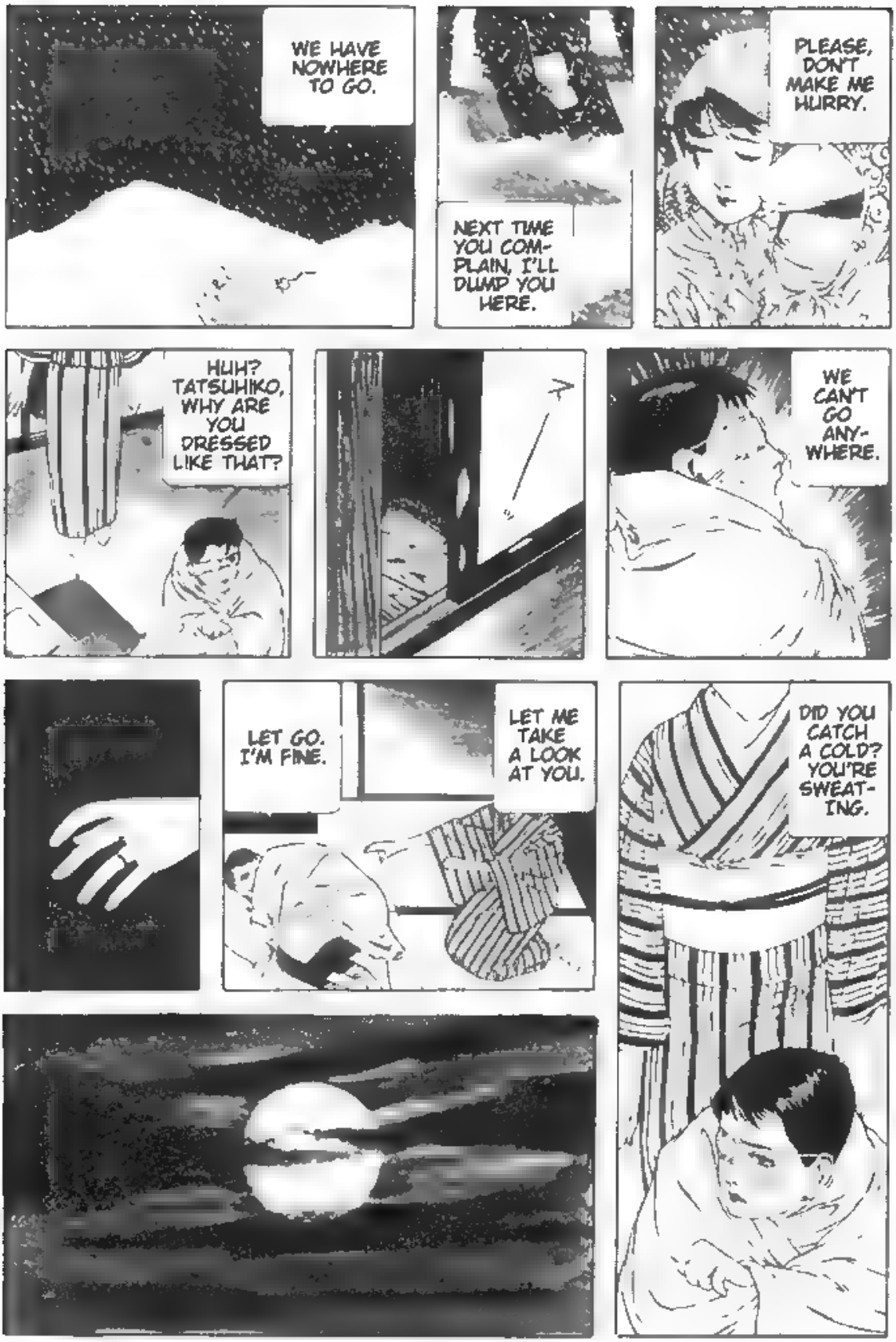
LIKE THIS, WE CAN'T EVEN SEND THE KIDS TO DO ERRANDS.

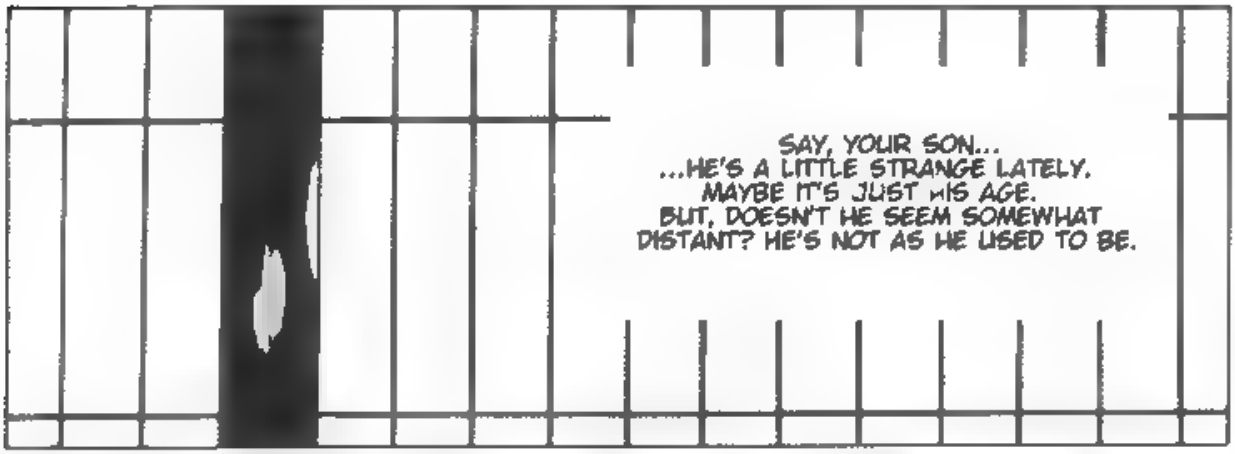
HEY, YOU.
YOU'D BETTER GO BACK HOME, AS SOON AS POSSIBLE.


THE POLICE SHOULD PAY MORE ATTEN-TION.


IT'S... SNOW.

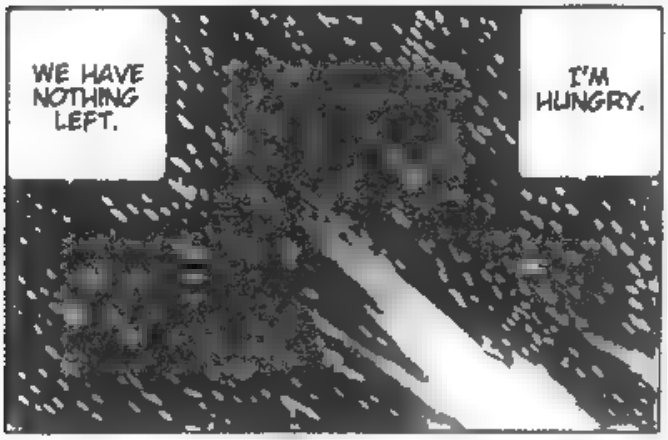
I WON'T BE ABLE TO GO ANY-WHERE.
IF IT DOESN'T STOP...

YOU IDIOT! WE CAN'T STOP HERE!
I CAN'T GO ANY FURTHER.


WE HAVE NOWHERE TO GO.
NEXT TIME YOU COMPLAIN, I'LL DUMP YOU HERE.
PLEASE, DON'T MAKE ME HURRY.
HUH? TATSUHIKO, WHY ARE YOU DRESSED LIKE THAT?
WE CAN'T GO ANYWHERE.
LET GO. I'M FINE.
LET ME TAKE A LOOK AT YOU.
DID YOU CATCH A COLD? YOU'RE SWEATING.


SAY, YOUR SON...
...HE'S A LITTLE STRANGE LATELY.
MAYBE IT'S JUST HIS AGE.
BUT, DOESN'T HE SEEM SOMEWHAT DISTANT? HE'S NOT AS HE USED TO BE.

AAAAAH!
HA! HA! HA!
LEAVE HIM ALONE. HE'LL BE BACK TO NORMAL SOON.

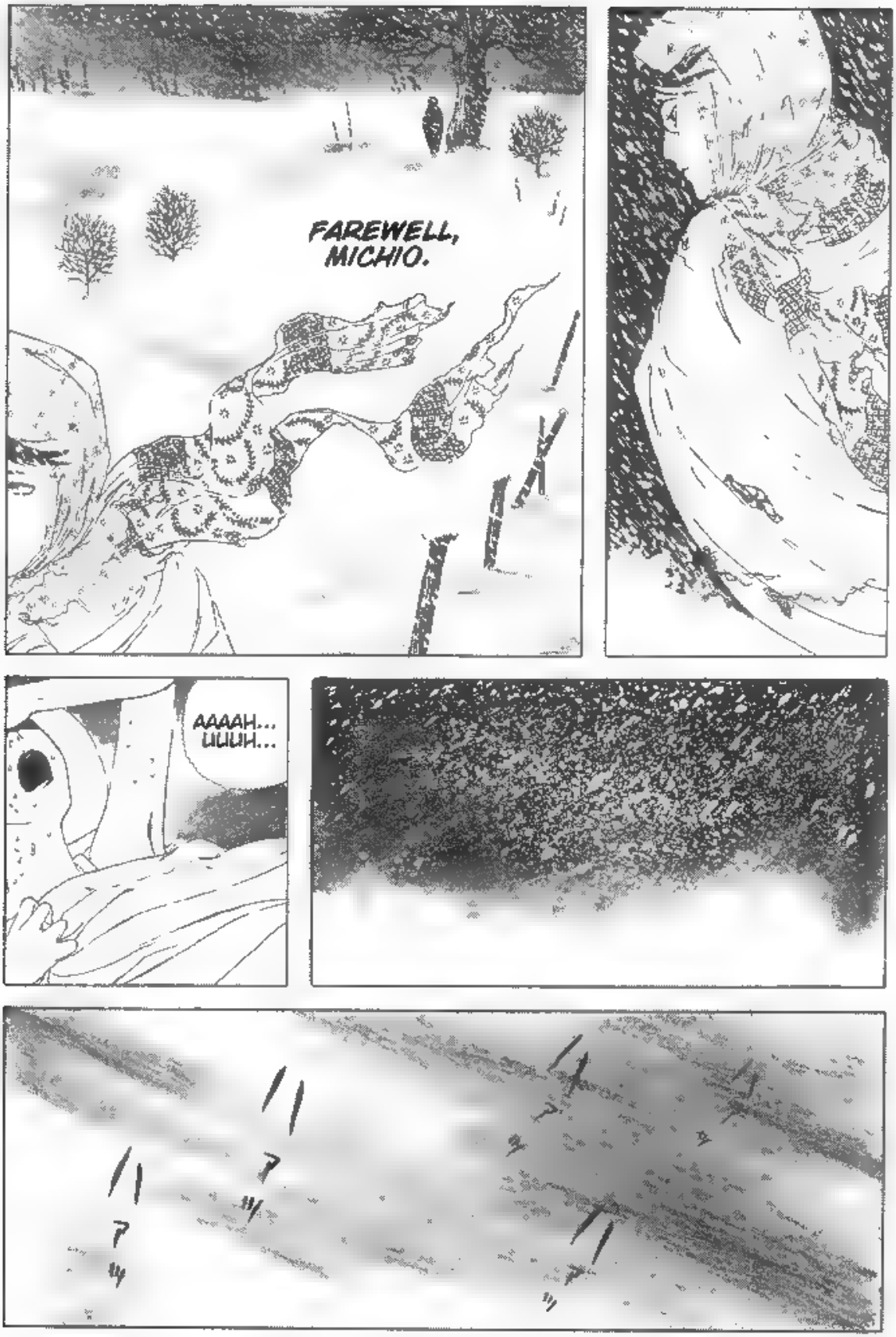

WE HAVE NOTHING LEFT.
I'M HUNGRY.

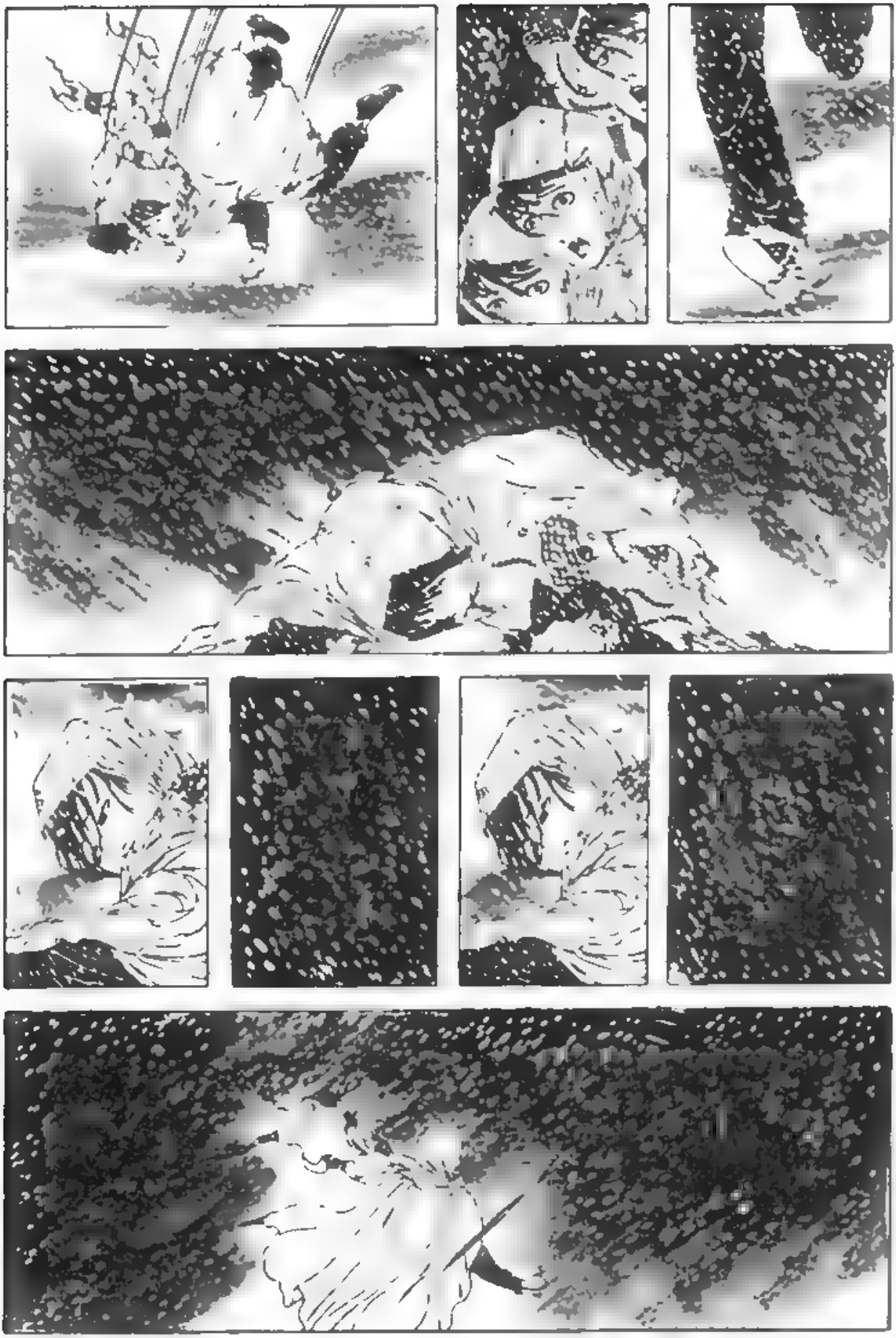
MICHIO!

AAH...
HA! HA! HA!

YOU WAIT HERE.
OKAY, FINE. I'LL GO ASK FOR SOMETHING.

BUT THERE'S NOTHING LEFT.
WE HAVEN'T EATEN SINCE THIS MORNING.

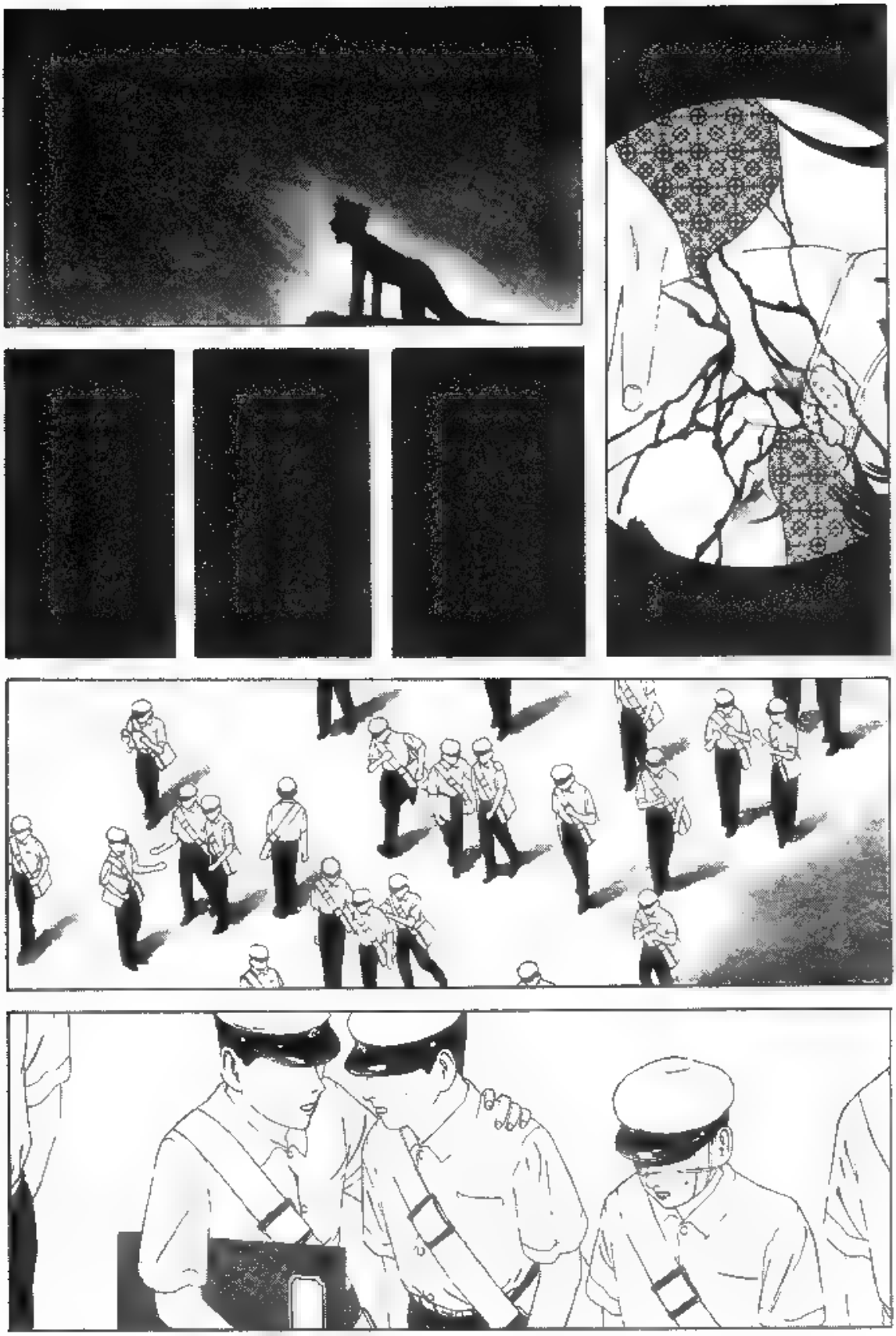

FAREWELL, MICHIO.
AAAAH... UUUH...



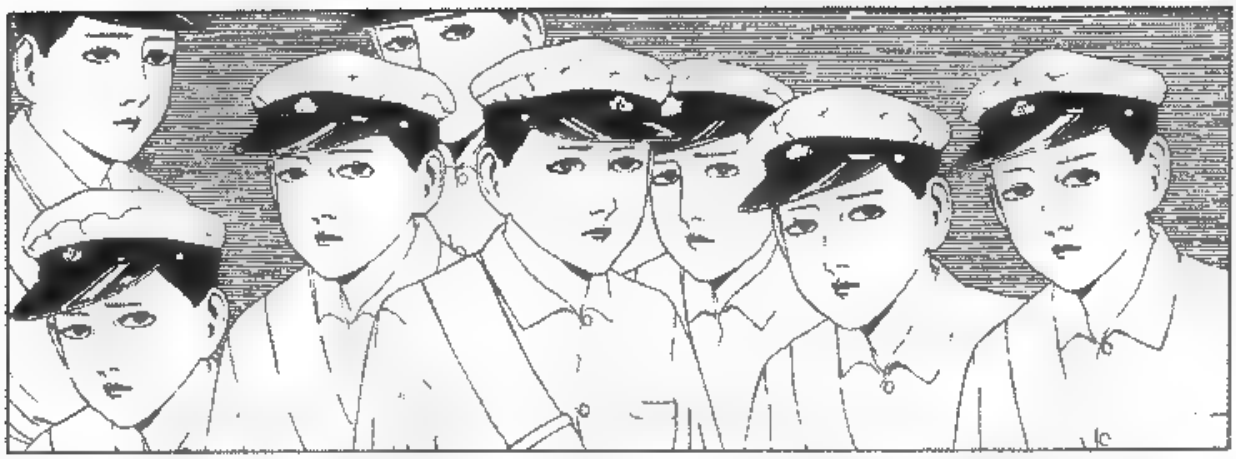
WHEN I TURNED AROUND, MICHIO WAS GONE.
MICHIO!
MICHIO!
OOOOOOOOH.
UUUUUUUH.

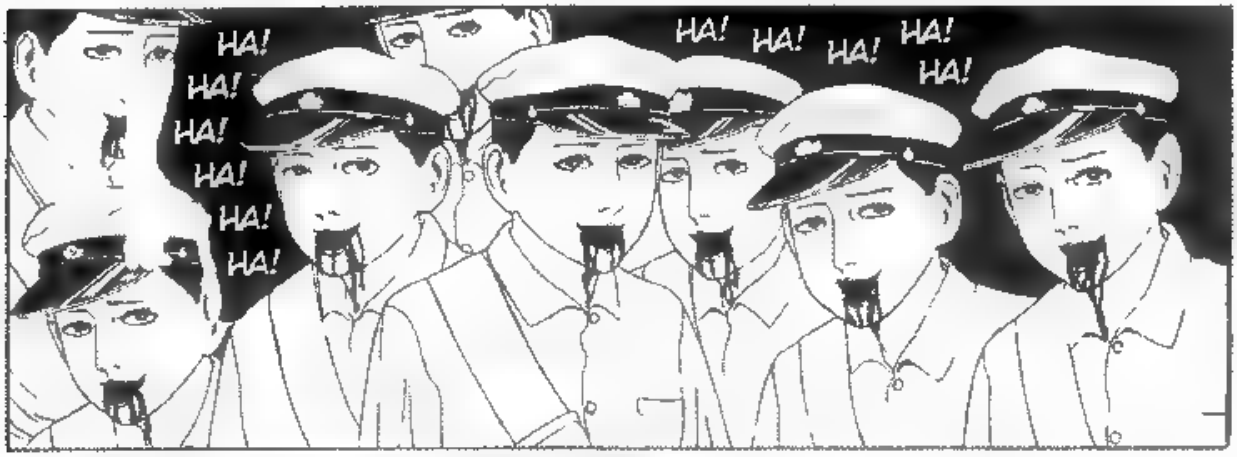
SHROUDED ONLY ON THE CALM OF THE NIGHT, HE EXPERIENCES THE UNPLEASANT SENSATION OF HOW, VERY SLOWLY, INSIDE HIS PANTS, THE PUBES GROW.
I'VE IT TOO.
THE TRUTH IS, I CAN'T IT'S PLEASANT UNPLEASANT.
URGH! URGH! UAARGH!
AAAH... I'M SICK OF IT! I CAN'T TAKE IT ANYMORE!

HUH?



MICHIO !!
OH, MY GOD!

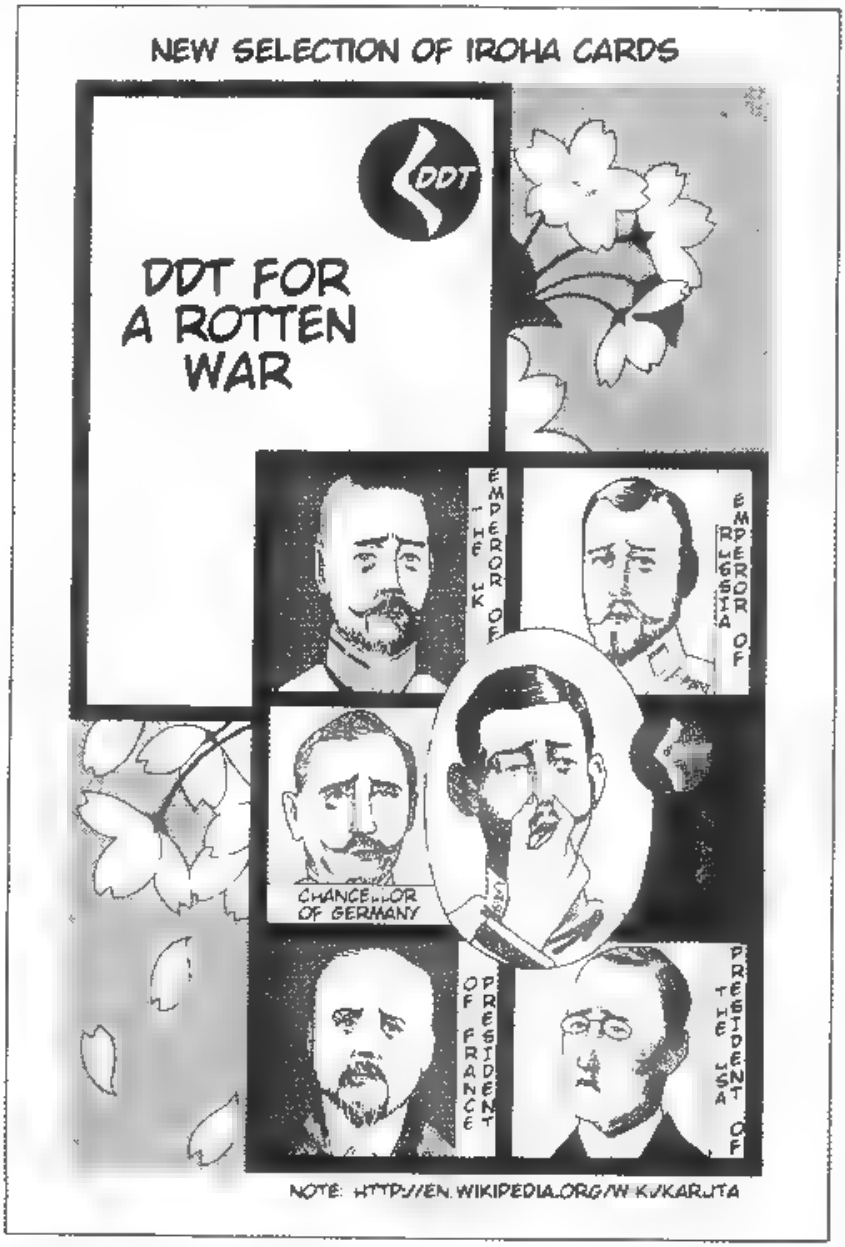



HA!
HA!
HA!
HA!
HA!
HA!
HA!
HA!
HA!
HA!

AAAAA
AAAAAA
AAH!

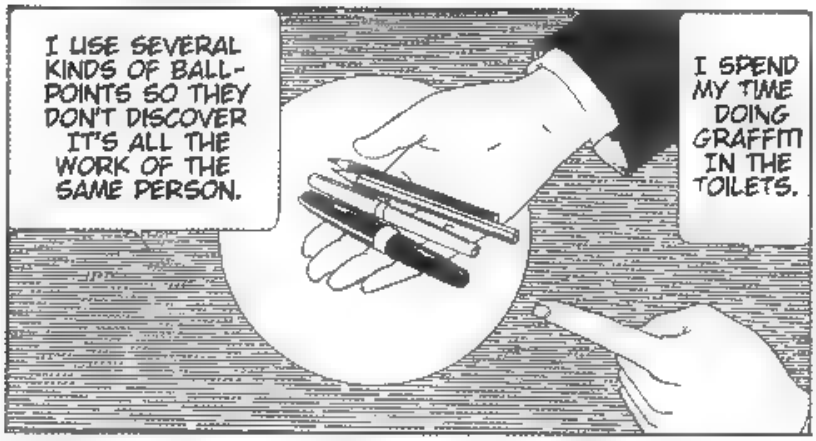
THE END

DDT FOR A ROTTEN WAR



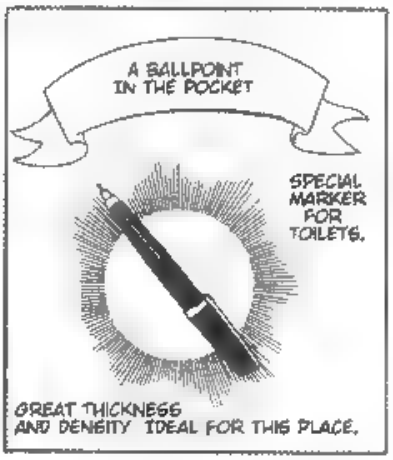
SUEHIRO MARUO

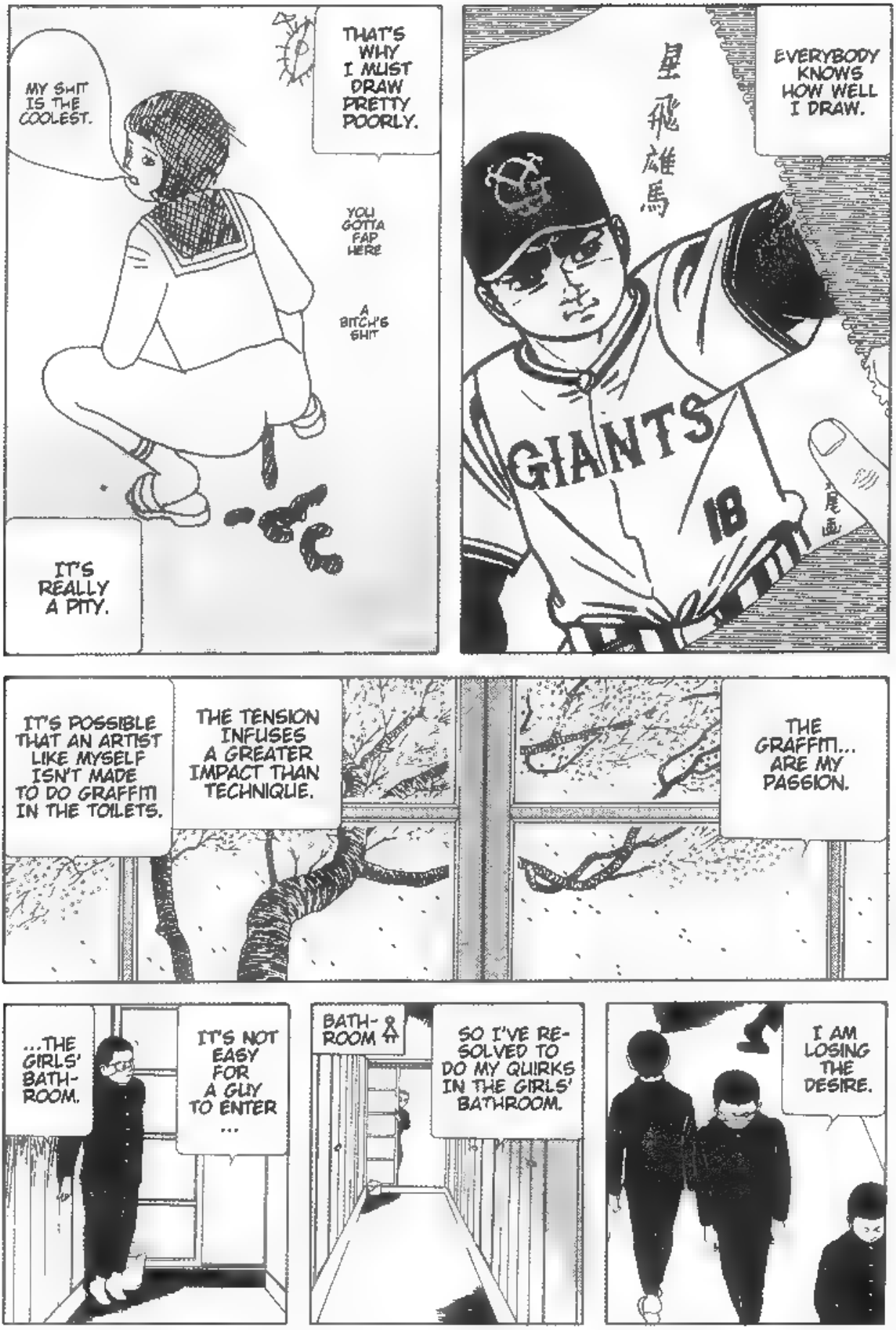
相川
内田利広もよろ
オマンコした
組
死ね!!
バカ
一瀬
オナニー
ゆけゆけ飛雄馬
西秀家中学
二分
山口
木下美十
木村
気持ちがいい
女
殺せ!!
努力
ウンコ
オマンコした
内田利広もよろ
おいっなトイレで
オナニーをしていた
根性
100点めざせ!!
ズス30(1/4-2)
死ね!!
バカ
一瀬
水よう日
8.00
6チャン
アロル
青嶋美香に
ナンチョーしたい
殺せ!!
合気道バンダム!!
ここで
オナニーを
するな
ゆけゆけ飛雄馬
早くやりたい
3年B組
中村和子は
子供もおろした

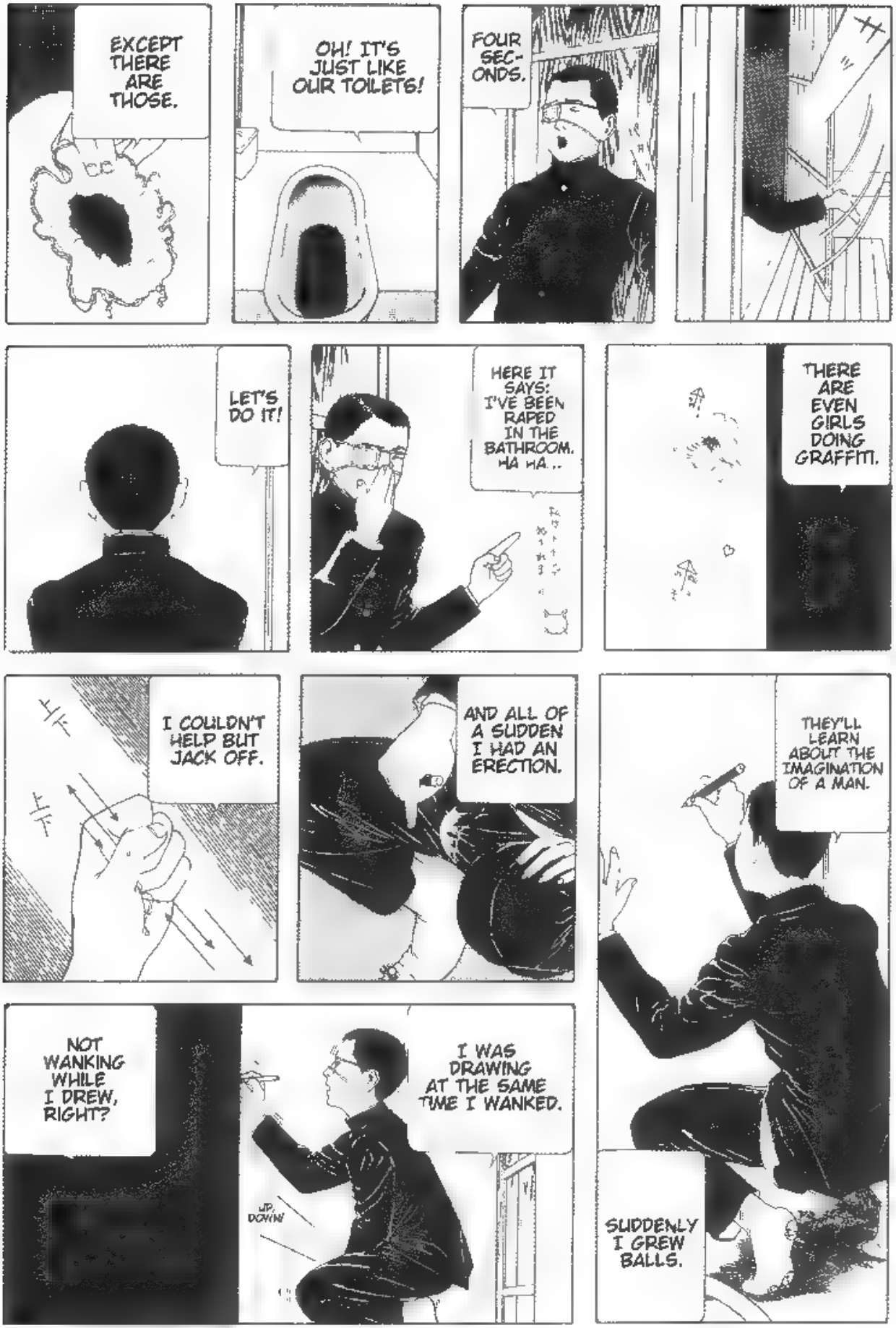

I USE SEVERAL KINDS OF BALL-POINTS SO THEY DON'T DISCOVER IT'S ALL THE WORK OF THE SAME PERSON.
I SPEND MY TIME DOING GRAFFITI IN THE TOILETS.

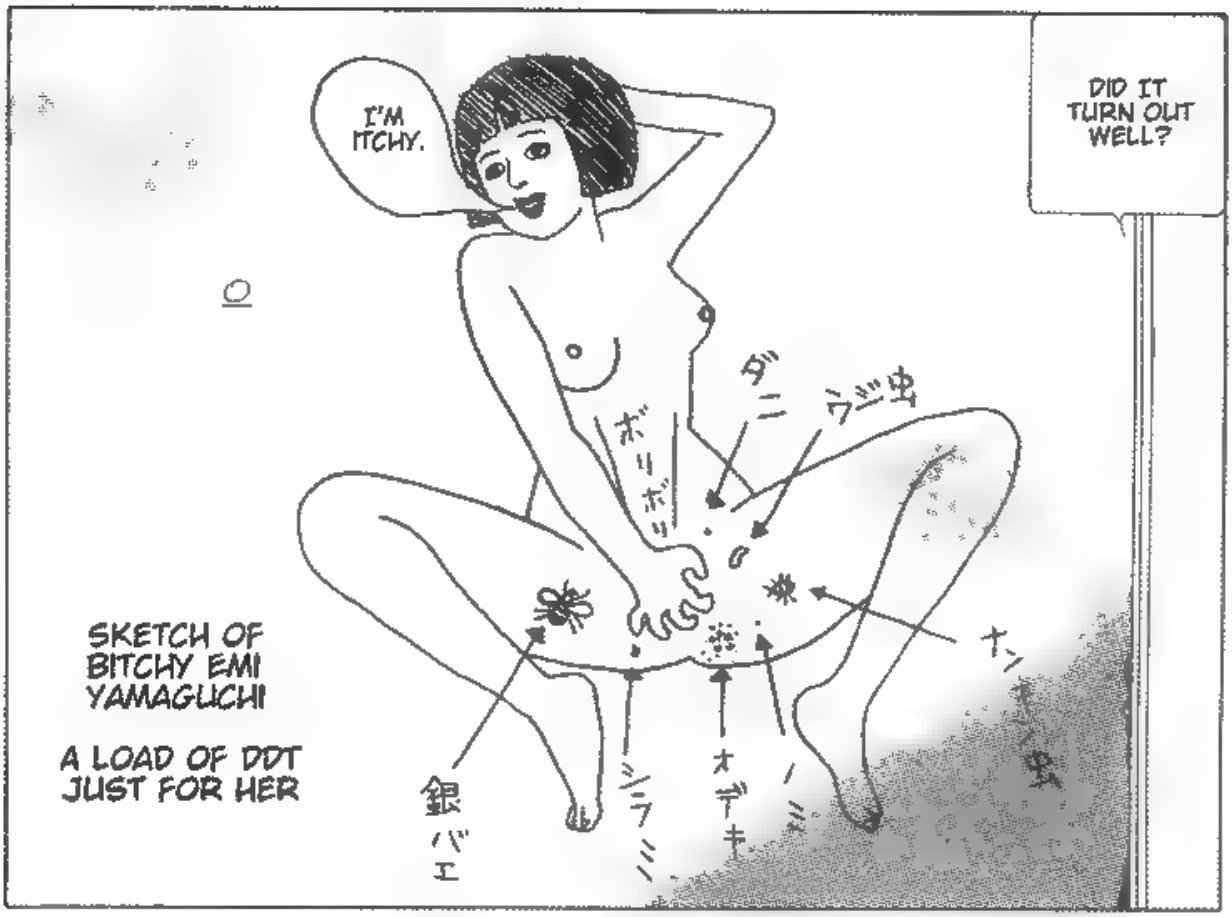
LATELY, DURING PLAY-TIME ...

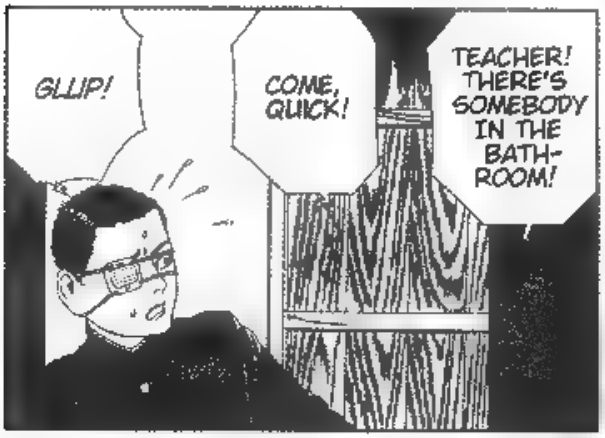
AND BE-SIDES ...


A BALLPOINT IN THE POCKET
SPECIAL MARKER FOR TOILETS.
GREAT THICKNESS AND DENSITY IDEAL FOR THIS PLACE.


MY SHIT IS THE COOLEST.
THAT'S WHY I MUST DRAW PRETTY POORLY.
YOU GOTTA FAP HERE
A BITCH'S SHIT
IT'S REALLY A PITY.
星飛雄馬
EVERYBODY KNOWS HOW WELL I DRAW.
GIANTS
18
IT'S POSSIBLE THAT AN ARTIST LIKE MYSELF ISN'T MADE TO DO GRAFFITI IN THE TOILETS.
THE TENSION INFUSES A GREATER IMPACT THAN TECHNIQUE.
THE GRAFFITI... ARE MY PASSION.
...THE GIRLS' BATH-ROOM.
IT'S NOT EASY FOR A GUY TO ENTER ...
BATH-ROOM
SO I'VE RE-SOLVED TO DO MY QUIRKS IN THE GIRLS' BATHROOM.
I AM LOSING THE DESIRE.


EXCEPT THERE ARE THOSE.
OH! IT'S JUST LIKE OUR TOILETS!
FOUR SEC-ONDS.
LET'S DO IT!
HERE IT SAYS: I'VE BEEN RAPED IN THE BATHROOM. HA HA..
THERE ARE EVEN GIRLS DOING GRAFFITI.
I COULDN'T HELP BUT JACK OFF.
AND ALL OF A SUDDEN I HAD AN ERECTION.
THEY'LL LEARN ABOUT THE IMAGINATION OF A MAN.
NOT WANKING WHILE I DREW, RIGHT?
I WAS DRAWING AT THE SAME TIME I WANKED.
UP. DOWN.
SUDDENLY I GREW BALLS.


I'M ITCHY.
DID IT TURN OUT WELL?
ボリボリ
ダニ
ノミ
ナンキン虫
シラミ
オデキ
銀バエ
SKETCH OF BITCHY EMI YAMAGUCHI
A LOAD OF DDT JUST FOR HER


GLLIP!
COME, QUICK!
TEACHER! THERE'S SOMEBODY IN THE BATH-ROOM!

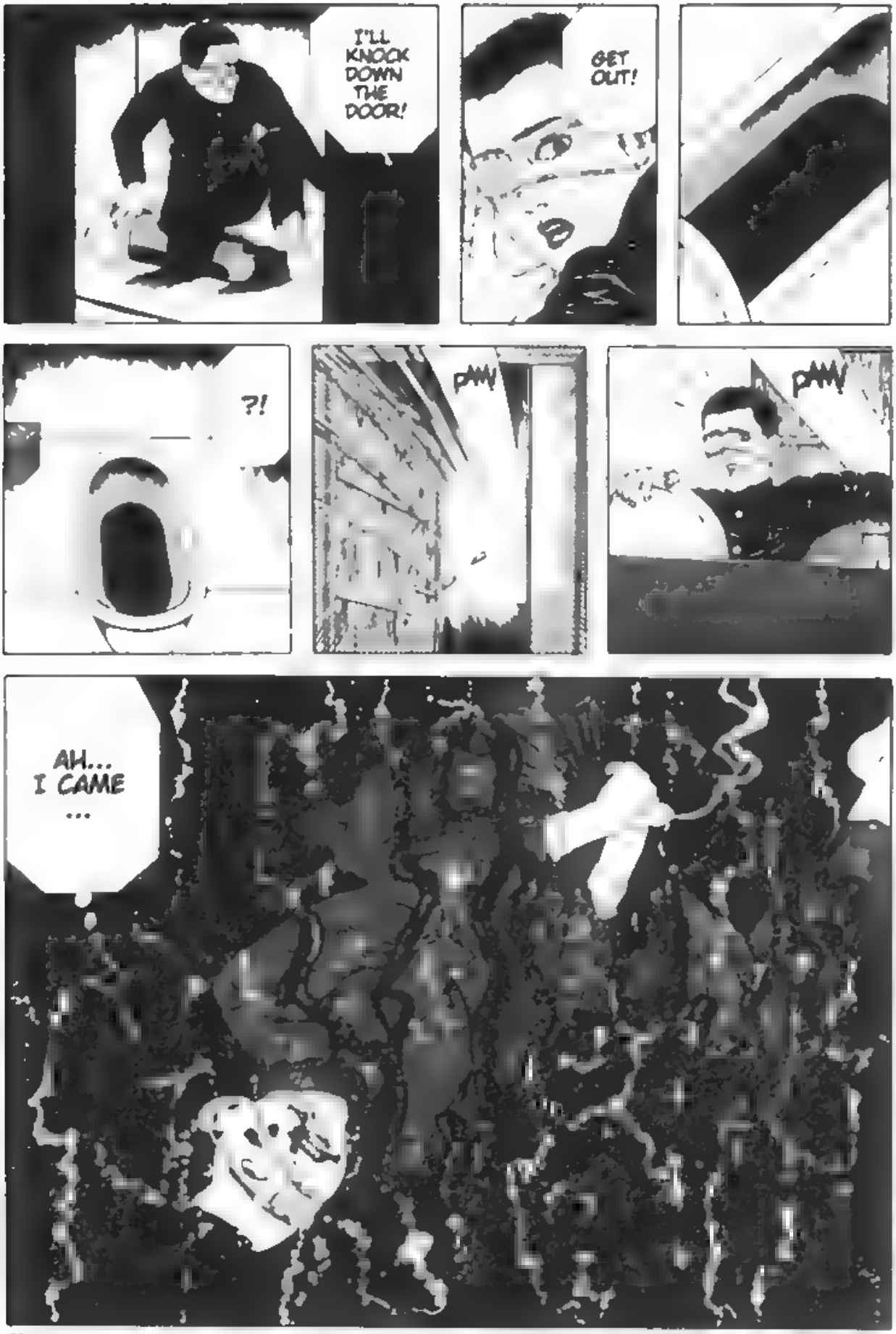
I'LL WORK AS A MANGA-KA.

I HAVE TALENT.

DUH... WHAT DO I DO?
GET OUT! YOU CAN'T ESCAPE!

YOU'RE MARUO FROM GROUP B, RIGHT?

PAM!
PAM!
GET OUTTA HERE! WHAT ARE YOU DOING?


I'LL KNOCK DOWN THE DOOR!
GET OUT!
?!
PAW
PAW
AH... I CAME ...

HOW TO DRAW GOOD EROTIC MANGA. SPECIAL INFORMATION

I JUST REMEMBERED, MANY YEARS AGO, WHEN YUKIO MISHIMA SAW THE NOVEL TITLED KACHIKUN N YAPU (YAPU THE SHEPHERD) BY SE ZO NUMA, HE SAID THAT THE DRAWINGS NSERTED ALONG THE NOVEL NEEDED THE REALISM OF DRAWINGS IN MAGAZ NES FOR GUYS. THE REALISM OF DRAWINGS IN MAGAZINES FOR GUYS ARE OBVIOUSLY OBSCENE PICTURES.

CONDITIONS TO CREATE A GOOD EROTIC MANGA:

1. YOU DON'T HAVE TO DRAW VERY WELL.
2. IT MUST BE REAL.
3. SCENES FROM EVERYDAY LIFE.
4. AS THERE ARE ASSHOLE READERS NOT HAPPY IF THERE'S NO STORY, PUT DOWN THE MOST STUPID ONE YOU HAVE IN MIND.

THIS IS OFF TOPIC BUT I SENT SEIZO NUMA AN OLD WORK OF MINE CALLED "YUME NO Q-SAKU" (OLD WORK ABOUT DREAMS). DID HE READ IT?

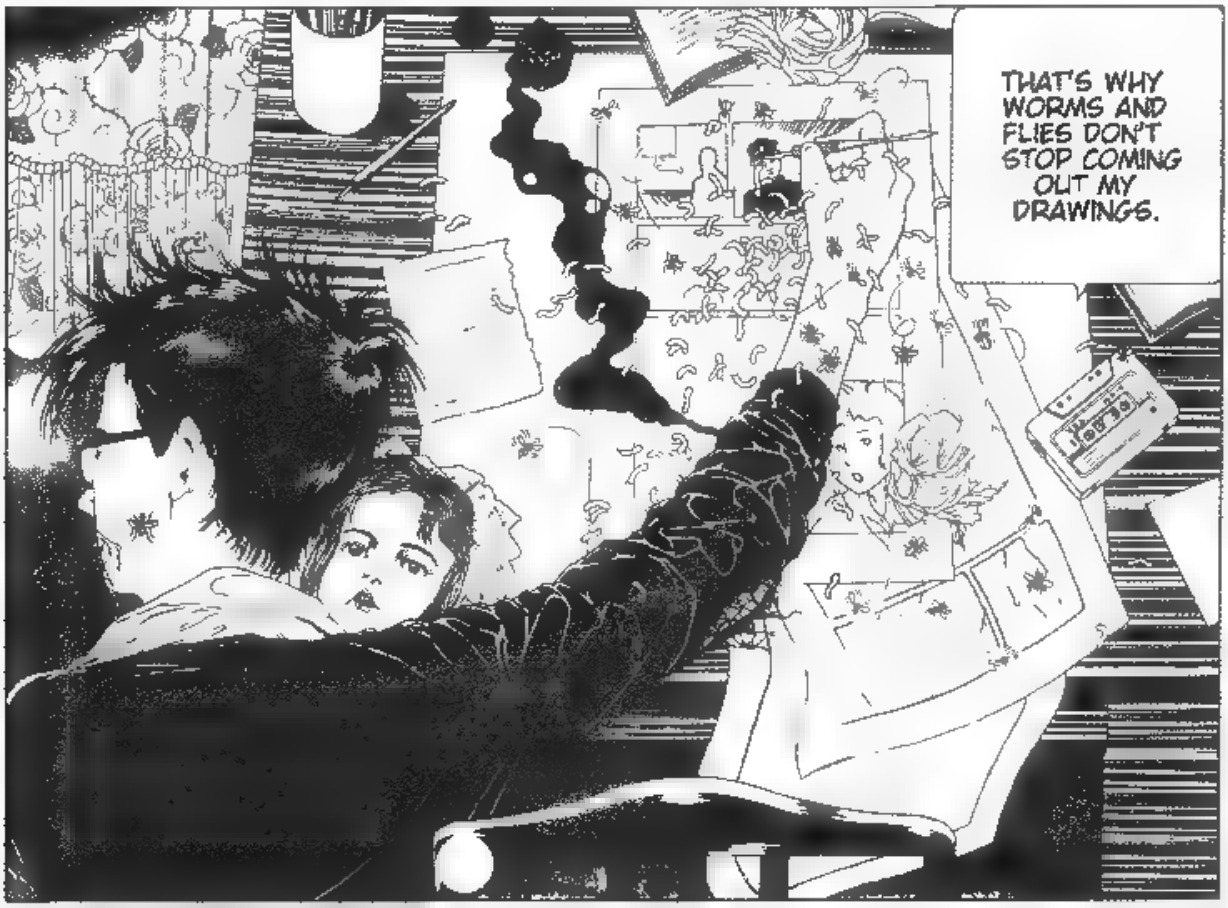
I DON'T IMITATE ANY OTHER ARTISTS DESPITE OF HOW IT MAY SEEM

SOME GOOD MANGAKA

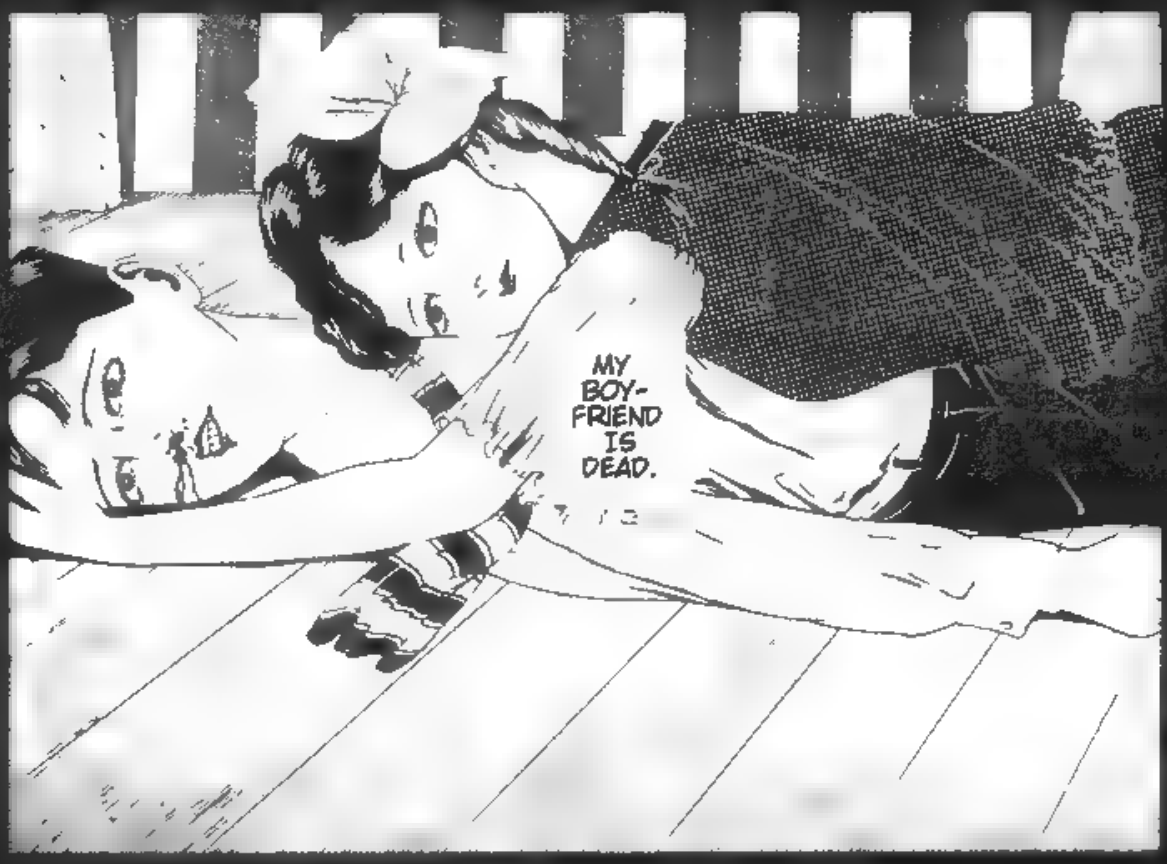
PRINCE TANAKA
HIDEMI FUKUHARA
SHINGO TSUCHIYA

SOME BAD MANGAKA:

KEIZO MIYANISHI
HIROMI HIROKUCHI
TAKASHI ISHII



Impotent Boyfriends Since the Beginning


MY BOY-FRIEND IS DEAD.

HE HAS TO WATCH ME!

I PUT HIS EYEBALL INSIDE OF ME TO REMEMBER OUR PAST
I'M ALREADY SEEING SOMETHING

A DISK CURVES IN MY MIND.
I WANT TO MAKE MY MEMORIES IMPERISHABLE.
HUM HUM HUM ...
I HEAR A BEAUTIFUL HUMMING.
HOW BEAUTIFUL !!

REALITY DOESN'T MAKE SENSE.
I ONLY WANT TO SEE BEAUTIFUL THINGS.
WHO ARE YOU?

OH... WHAT AM I DOING?
UAAAAH!
SLURP!
SLURP!
SLURP!
SLURP!
SLURP!
SLURP!
SLURP!
SLURP!
SLURP!
SLURP!
EEEEH, EEEEH, EEEE!!
WHAT ARE YOU?
WHO ARE YOU?

IT WAS..
IT WAS...!

IMPOTENT BOYFRIENDS SINCE THE BEGINNING 2

恋人達

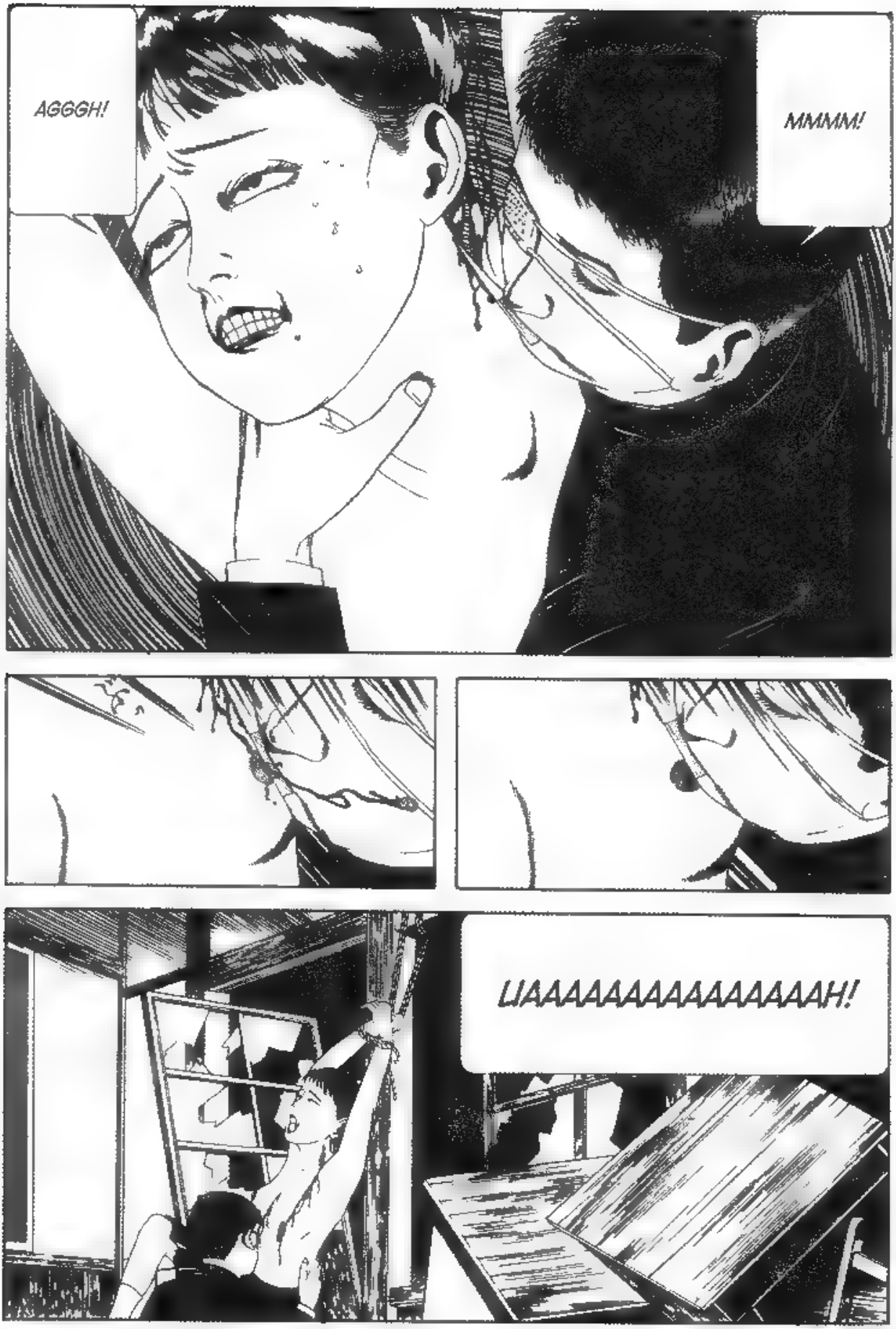
丸尾末広

THE BLOOD BELONGS TO THE NIGHT.
THE CAPILLARIES REACH FOR YOUR SKIRT
MY CROTCH LISTENS TO THE SOUNDS OF YOUR HEART.
AND IT SNIFFS OUT YOUR BREATH.

NEVER! YOU'RE ALREADY MINE!
LET ME GO!

CALL WHO-EVER YOU WANT. LOOK AT YOU.
STOP! I'LL YELL!

PIN
AAAAAAAAAAH!


AGGGH!
MMMM!
UAAAAAAAAAAAAAAAH!

AND THE SKIN
THE BLOOD

NIII

女地獄

FEMALE HELL

北原実山著

DIARY OF A NUT

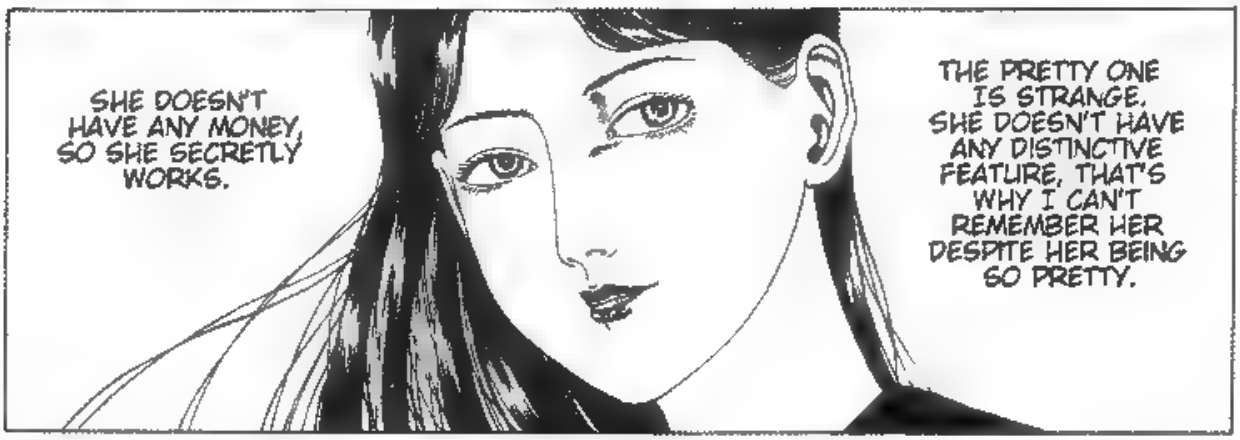
ホーホケキョとなりの山田

吉野光

BZZZZZ
SSSSSH.
BANG
I WISH SOMEBODY CARED
PLAF!
NOBODY HAS PRAISED ME, NOT EVER.
I'VE ALWAYS BEEN ALONE SINCE I WAS LITTLE.

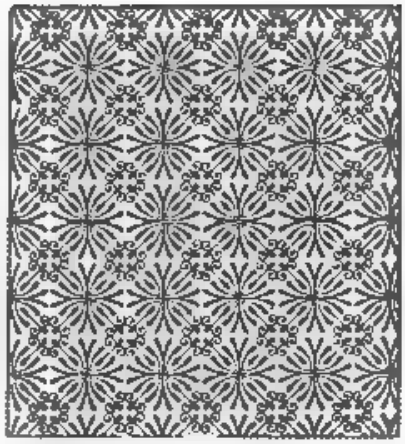
S
HIRO-KO NAKA-MURA
K
H
I'M AFRAID OF BOYS, SO I ALWAYS GO TO SCHOOLS FOR GIRLS.
I'M THE ONLY ONE WHO DOESN'T DO IT...
A B C
REALLY, I DON'T ENVY IT.
WHERE? HOW? WHEN?
EH? A BABY WITHOUT HANDS WAS BORN.
NONE OF THEM EVER STOPS TALKING ABOUT BOYS. I'VE NEVER BEEN WITH ONE.

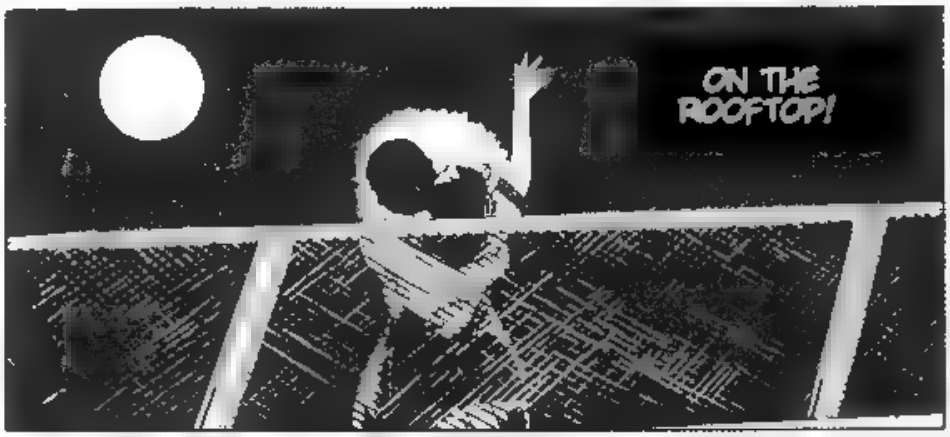
NAKAMURA, I'VE GOT MOVIE TICKETS, DO YOU WANT TO GO?
AND MICHIKO YAMAGAMI ...
THEY'RE ALL SO PRETTY.
YOSHIKO'S LIPS ARE LIKE CHERRIES, I WANT TO EAT THEM...


SHE DOESN'T HAVE ANY MONEY, SO SHE SECRETLY WORKS.
THE PRETTY ONE IS STRANGE. SHE DOESN'T HAVE ANY DISTINCTIVE FEATURE, THAT'S WHY I CAN'T REMEMBER HER DESPITE HER BEING SO PRETTY.

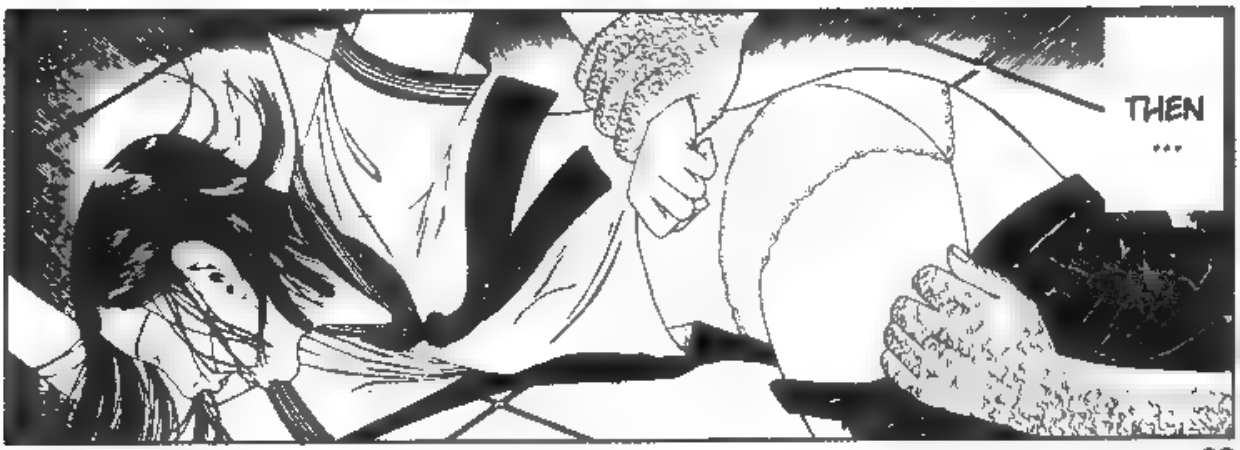
I LOVE YOU YAMAGAMI!
I LOVE YOU A LOT!
AM I LESBIAN? I FEEL MY HEART THROBBING WHEN I THINK ABOUT HER.

CRI-I-K
CRI-I-K
CRI-I-K
CRI-I-K
CRI-I-K
CRI-I-K
YOU ARE MY PARODY





I THOUGHT I WAS GOING TO DIE!



I COULDN'T CRY.
I WAS AFRAID,
VERY AFRAID
IT WAS SO DARK
THAT MY FACE
COULDN'T BE SEEN.

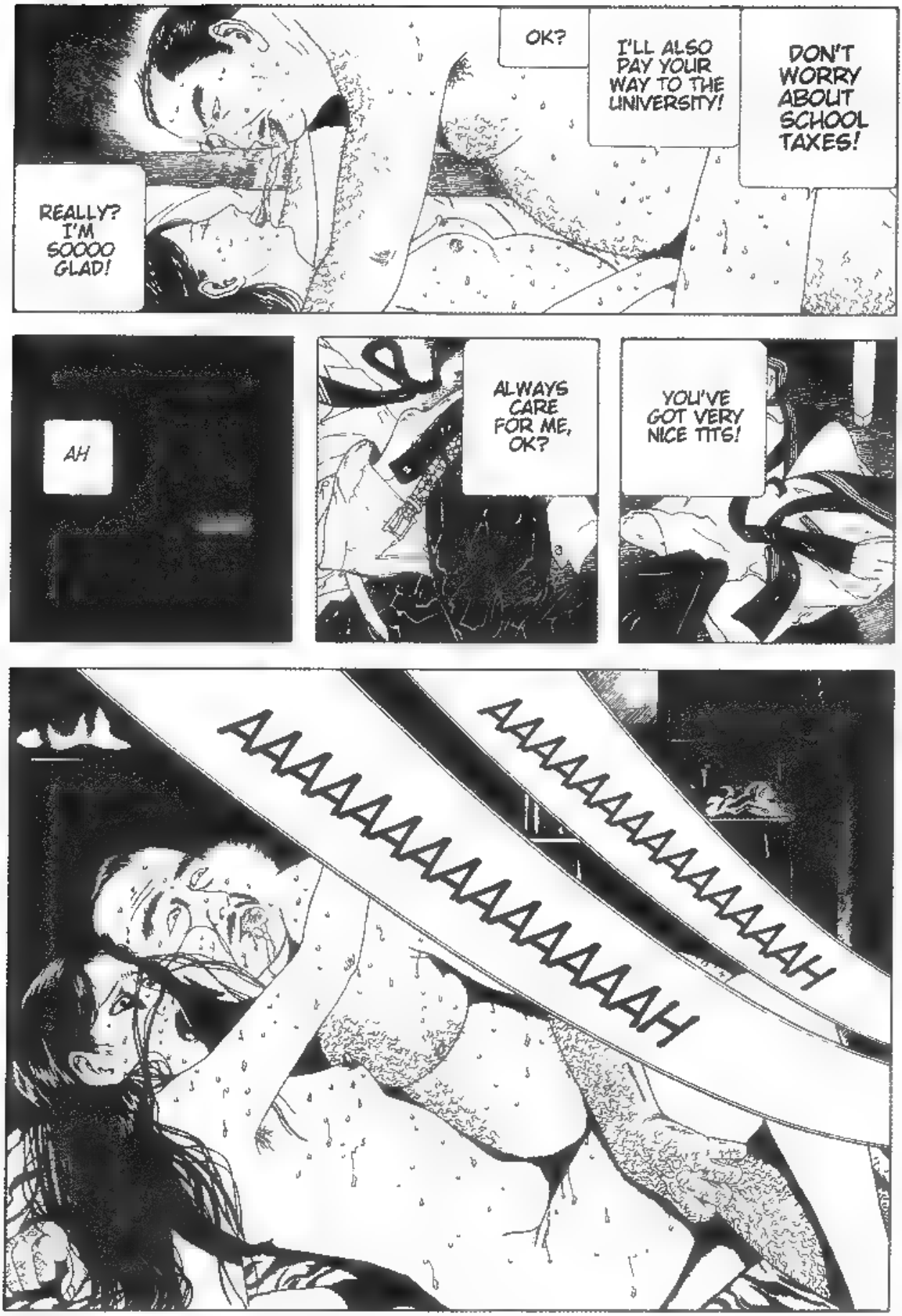
OH!
MISTER
DIRECTOR
...

OK?
IT'S FOR THE SAKE OF BOTH OF US.
DON'T TALK TO ANYBODY ABOUT THIS.
HE STOPPED WHEN HE SAW IT WAS ME.
SAY ...
WHAT ARE YOU DOING HERE?
MISTER DIRE-CTOR ...
BYE ...
I FELL IN LOVE WITH HIM!
BUT I'LL NEVER GET HIM TO LOVE ME!
MISTER DIRECTOR! BAAAAW!

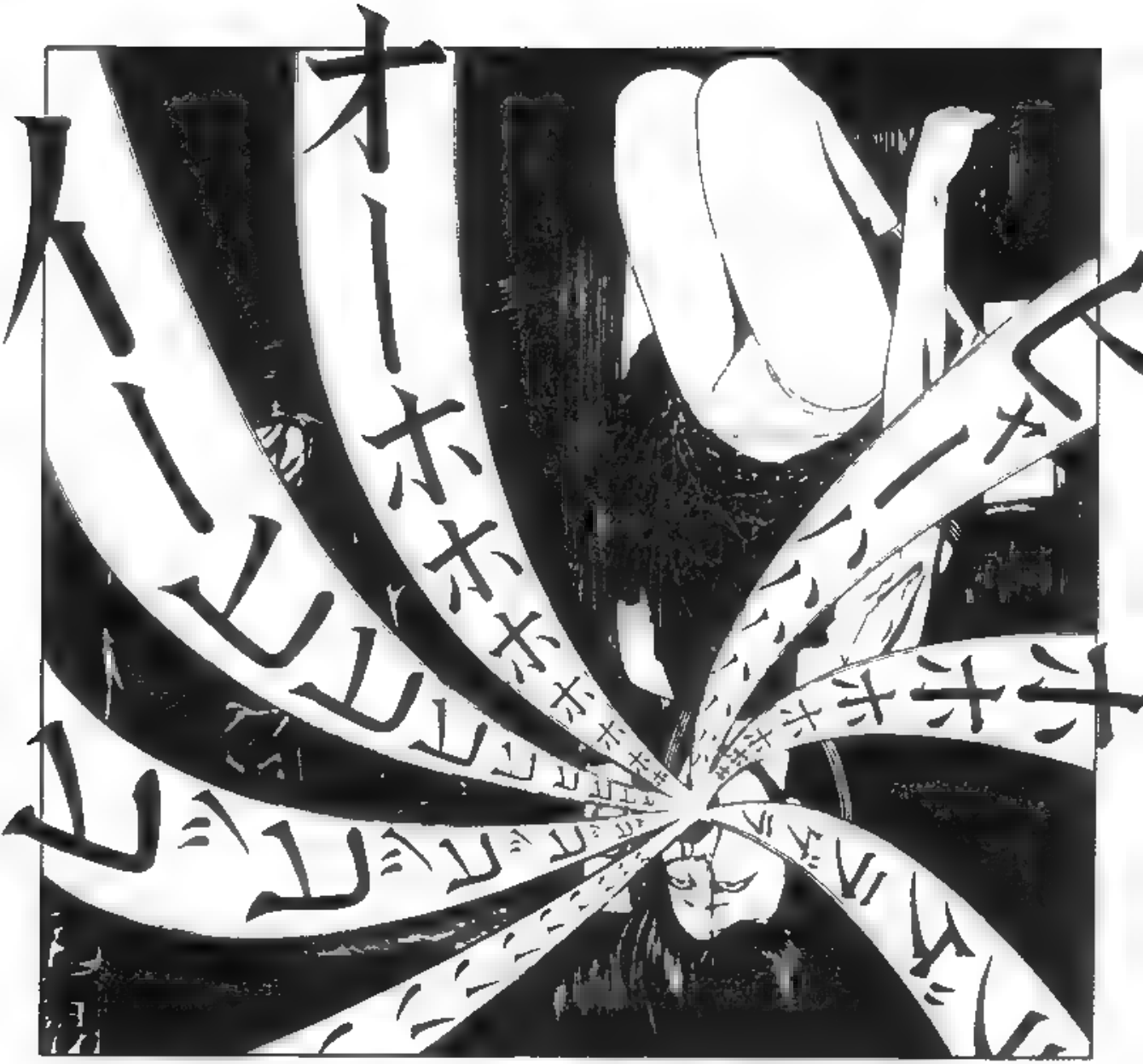
LUCKILY I DIDN'T DIE.
NAH, THAT DOESN'T MATTER! IT WAS THE FIRST TIME THAT SOMEBODY HUGGED ME!
AAAAH... MISTER DIRECTOR ...
WHY WERE YOU THERE AT THAT HOUR?!
I COULDN'T FORGET ABOUT THAT NIGHT, SO I CAME BACK TO THE SCHOOL ANOTHER TIME.
宿直
THEN!

SLURP.
SLURP.
SLURP
SLURP.
SLURP.
SLURP

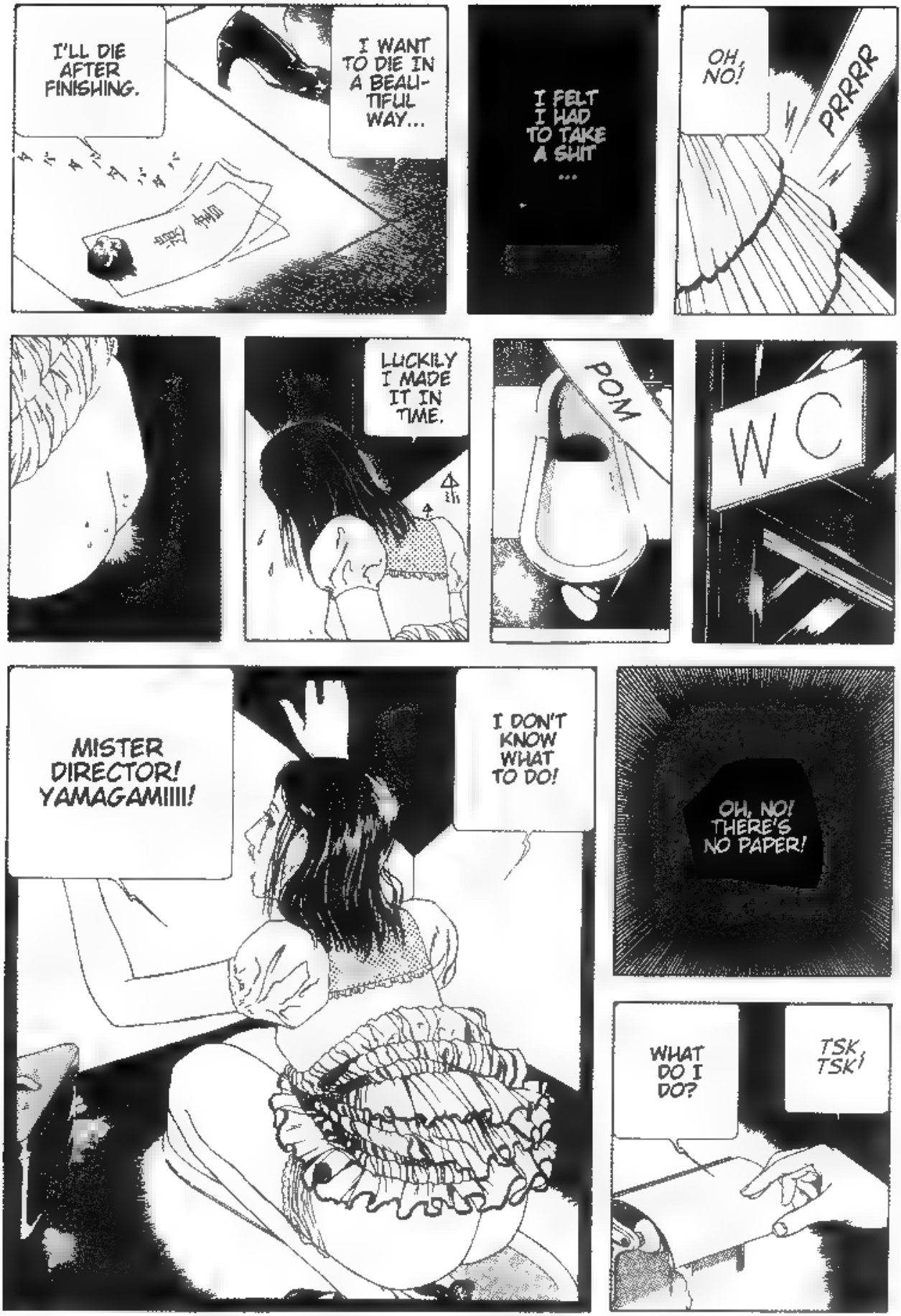
IT CAN'T BE TRUE !!
MY GOD !!

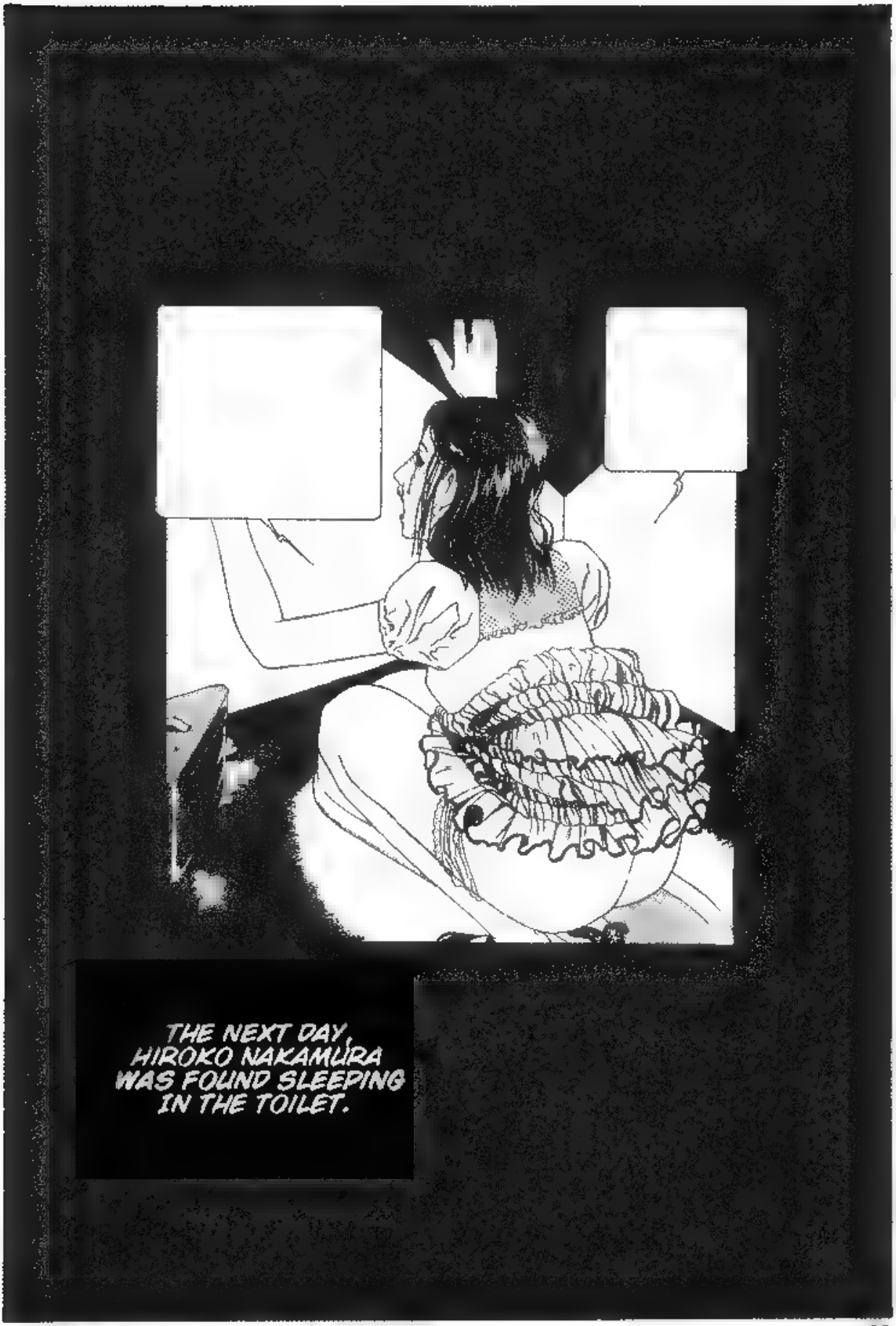

REALLY? I'M SOOOO GLAD!
DON'T WORRY ABOUT SCHOOL TAXES!
I'LL ALSO PAY YOUR WAY TO THE UNIVERSITY!
OK?
AH
ALWAYS CARE FOR ME, OK?
YOU'VE GOT VERY NICE TITS!
AAAAAAAAAAAAAAAAAAAAAH
AAAAAAAAAAAAAAAAAAAAAH

DON'T YOU KNOW WHO I AM?
OOOOOHOHO! HA HA HA!
HIROKO NAKAMURA!
WHO'S THERE ?
OOOOOHOHO! HA HA HA! HAW HAW HAW!
I...
I KNOW. I UNDER-STAND EVERY-THING.
OH... BUT THAT WAS ONLY ...
I CAN'T FORGET THAT MOMENT.
THE OTHER DAY YOU HUGGED ME.
I LOVE YOU TWO, DIRECTOR YAMAGAMI!
WON'T TELL ANYONE. BE CALM.

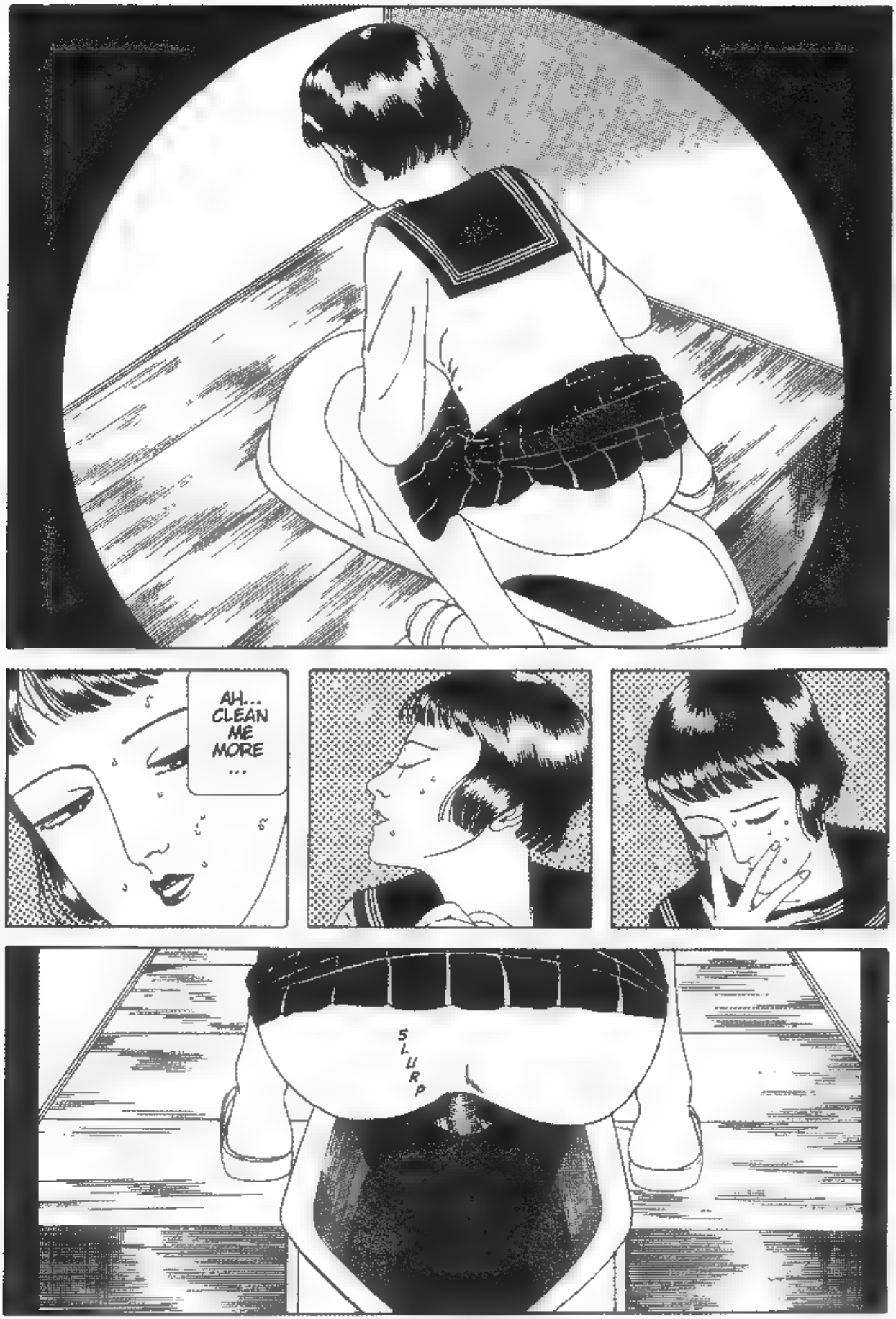


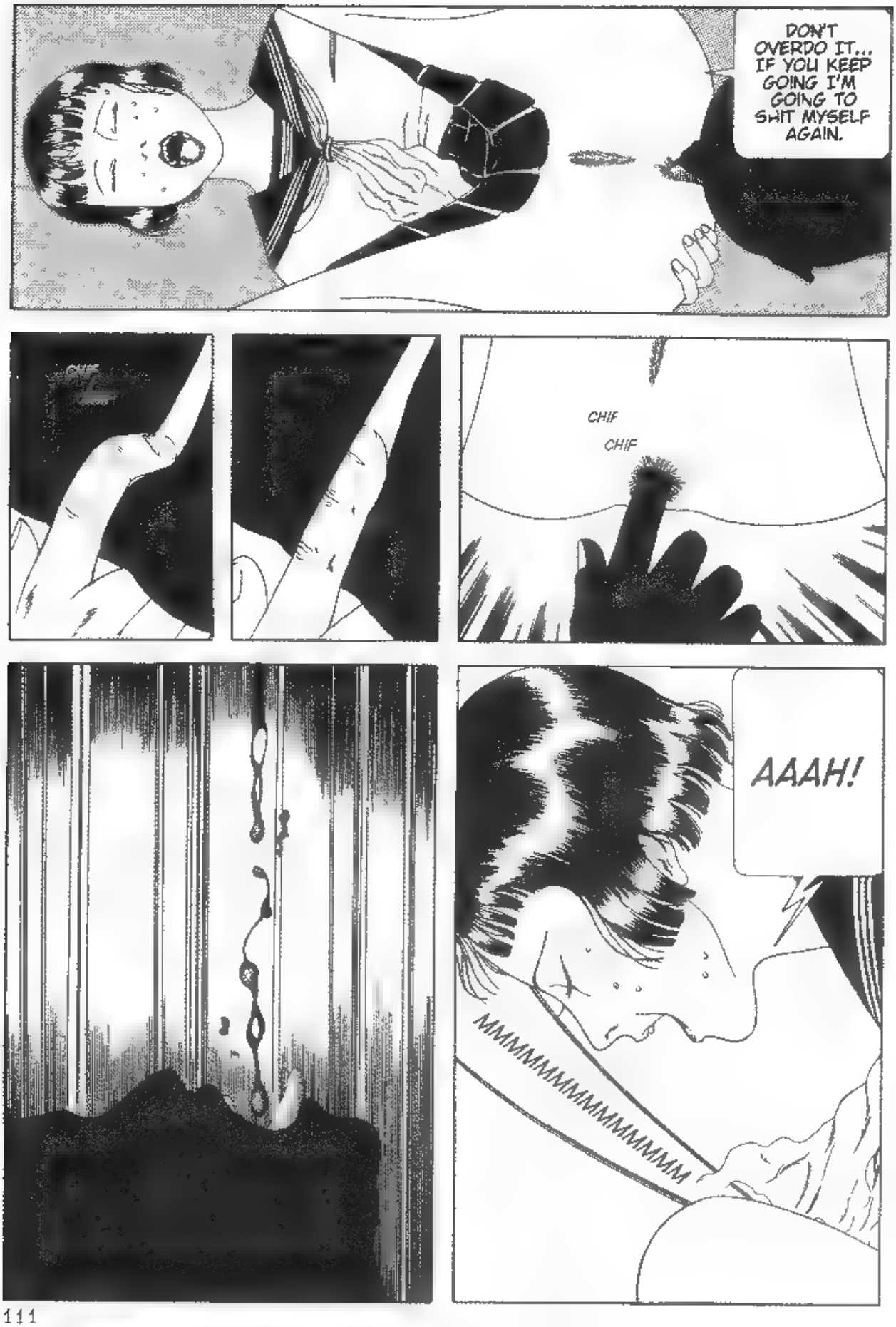
IT'S A NON-SENSE SUICIDE!
THREE DAYS LATER, THE DIRECTOR AND YAMAGAMI WERE FOUND IN A HOTEL IN SHINJUKU.
YOU THOUGHT I WOULD TELL IT TO EVERYBODY, DIDN'T YOU? HOW ODD! SO IT'S MY FAULT. HOW SILLY I AM. HA HA HA.
MISTER DIRECTOOOOR! YAMAGAMIIII!
WHY DID YOU DIE? I TOLD YOU I WOULDN'T TELL ANYBODY!
I WANT US THREE TO LIVE HAPPILY IN HEAVEN!
I'M GOING WITH YOU!

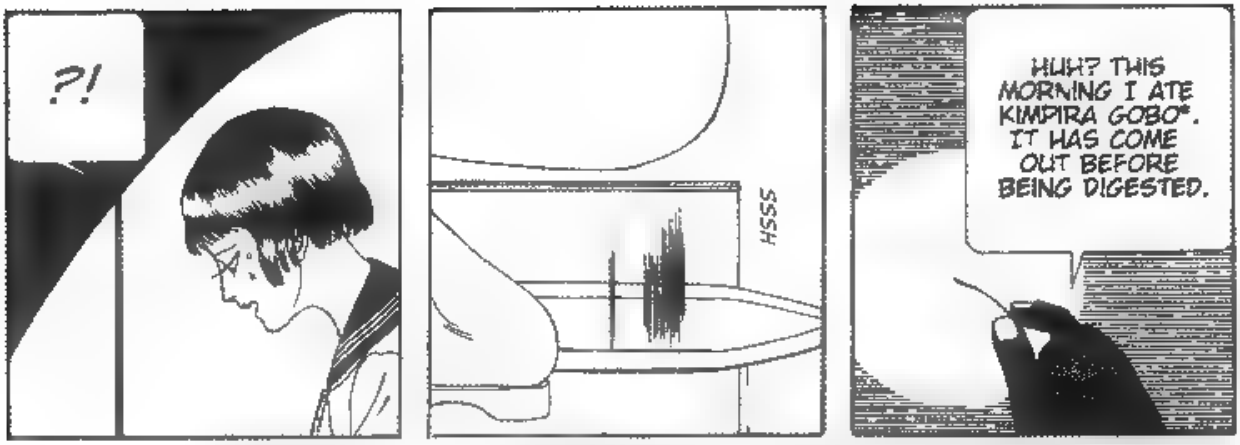

I'LL DIE AFTER FINISHING.
I WANT TO DIE IN A BEAUTIFUL WAY...
I FELT I HAD TO TAKE A SHIT ...
OH, NO!
PRRRR
LUCKILY I MADE IT IN TIME.
POM
WC
MISTER DIRECTOR! YAMAGAMIIII!
I DON'T KNOW WHAT TO DO!
OH, NO! THERE'S NO PAPER!
WHAT DO I DO?
TSK, TSK!


THE NEXT DAY, HIROKO NAKAMURA WAS FOUND SLEEPING IN THE TOILET.

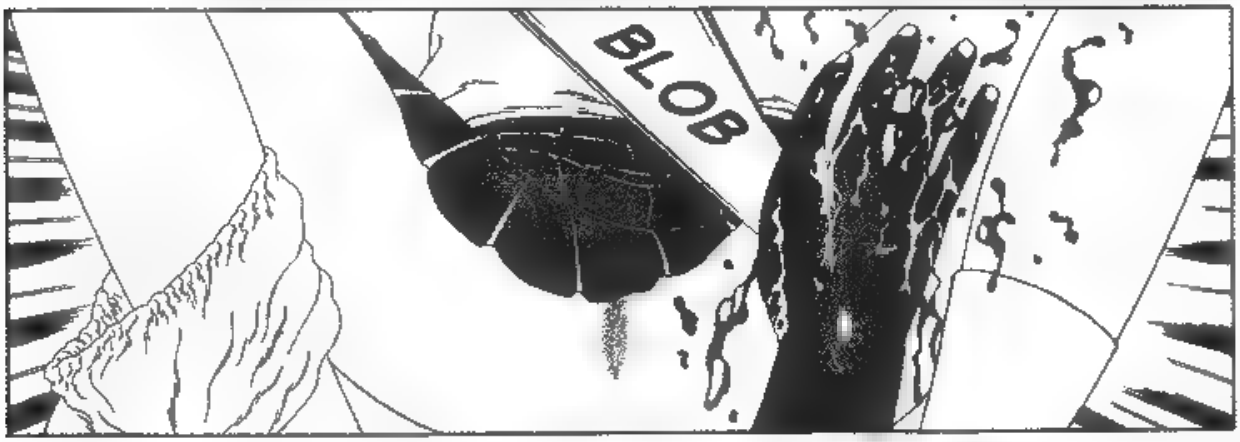
THE STINKIEST GAME
THE WITMARK

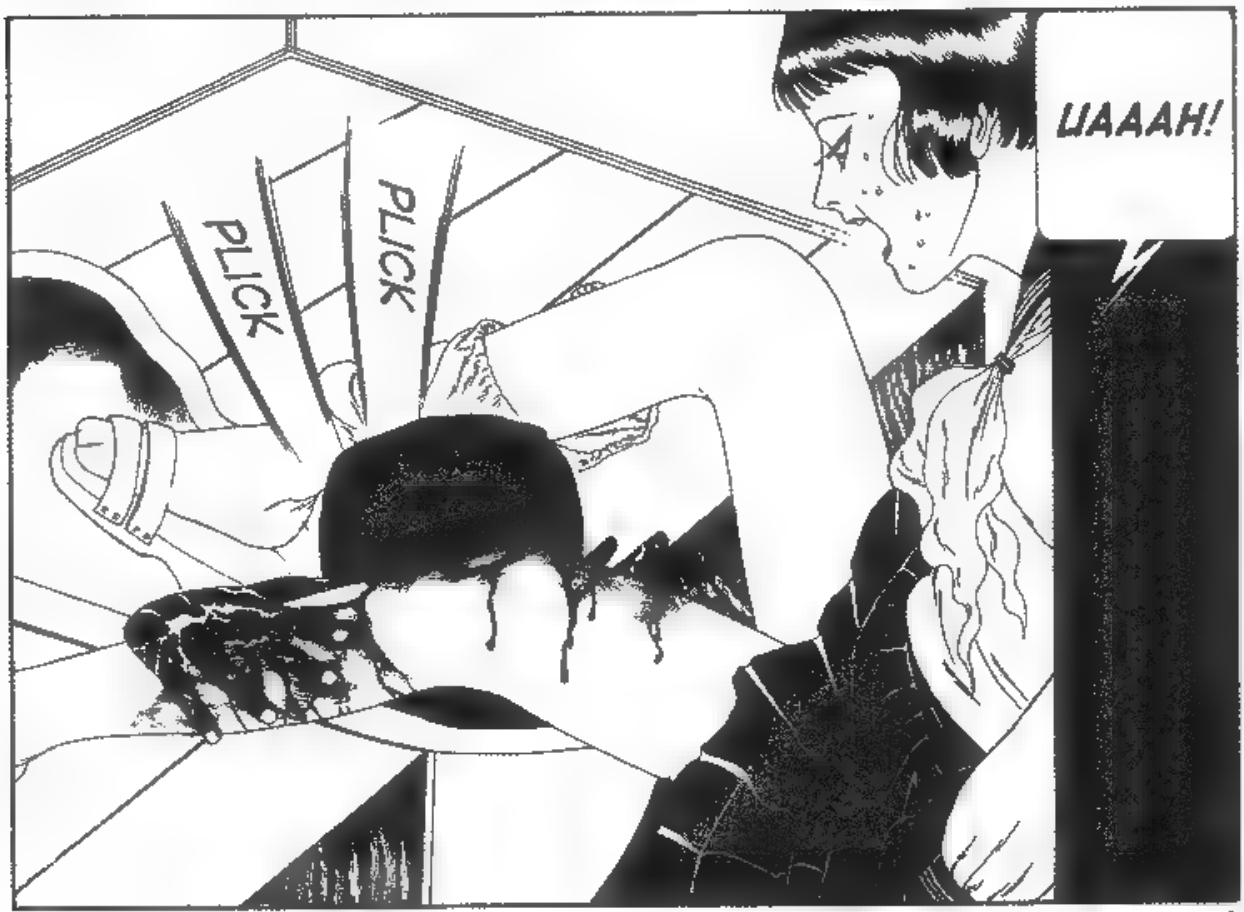

AH... CLEAN ME MORE ...
SLURP


DON'T OVERDO IT... IF YOU KEEP GOING I'M GOING TO SHIT MYSELF AGAIN.
CHIF
CHIF
AAAH!
MMMMMMMMMMMMMM

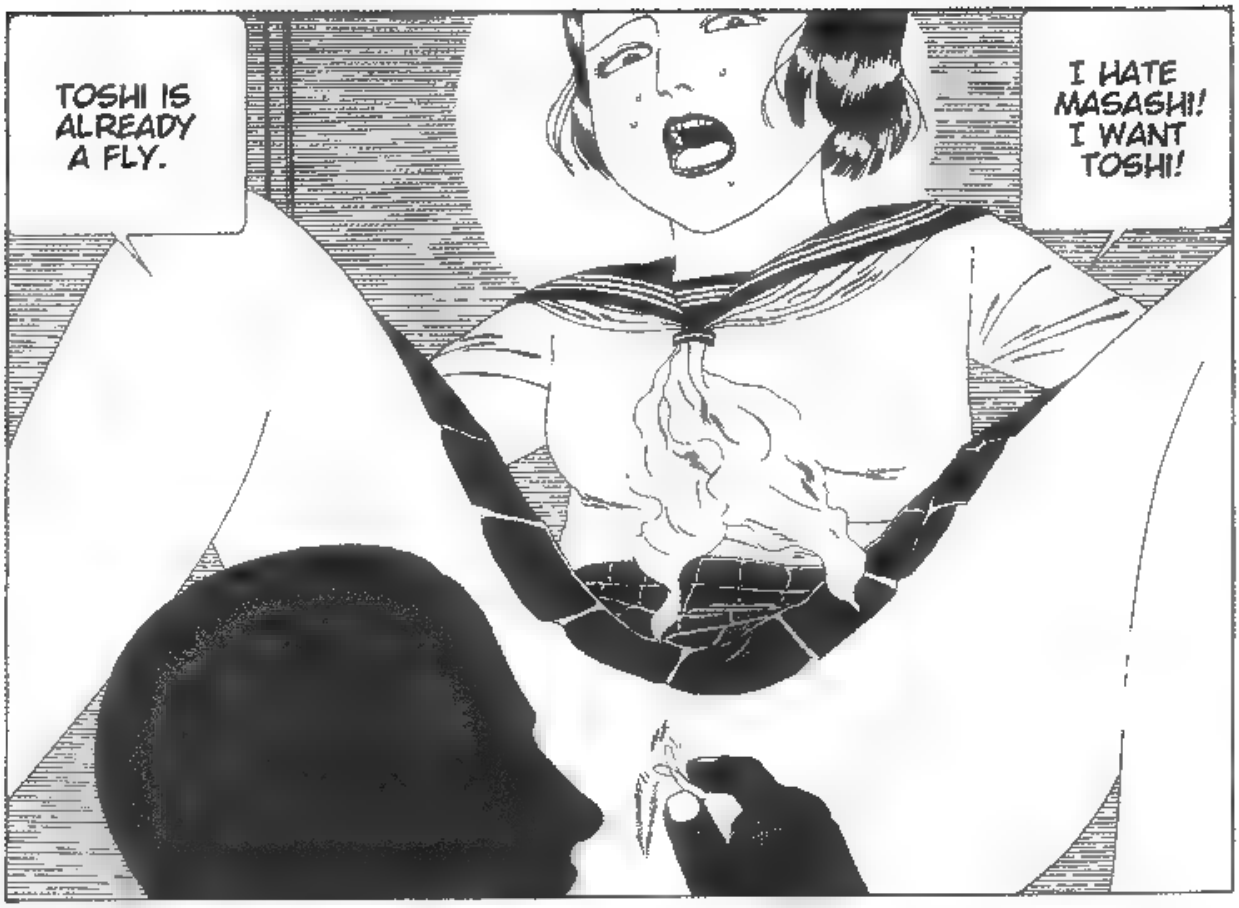


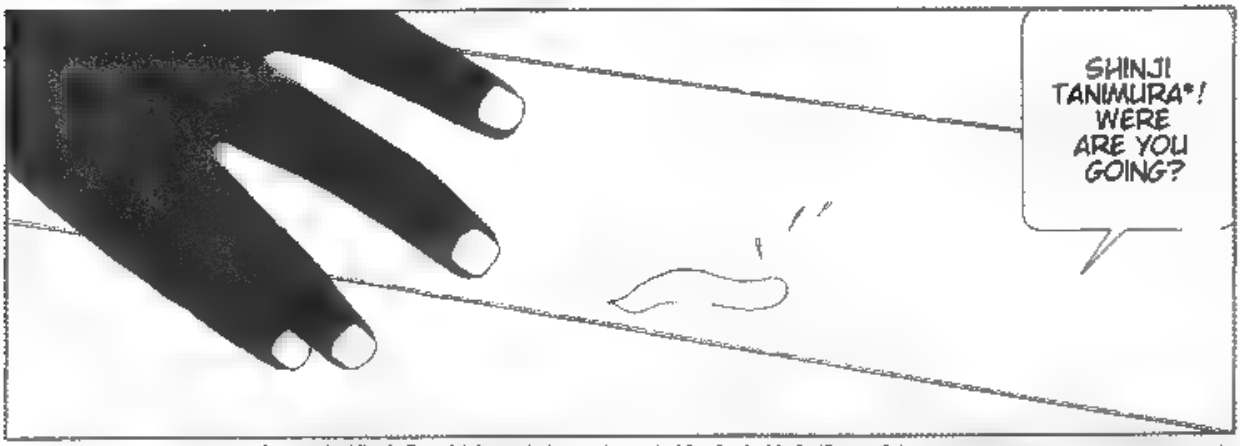
* SPICY BRAISED GOBO (KIMPIRA GOBO) IS A JAPANESE DISH PREPARED FROM THE BURDOCK ROOT



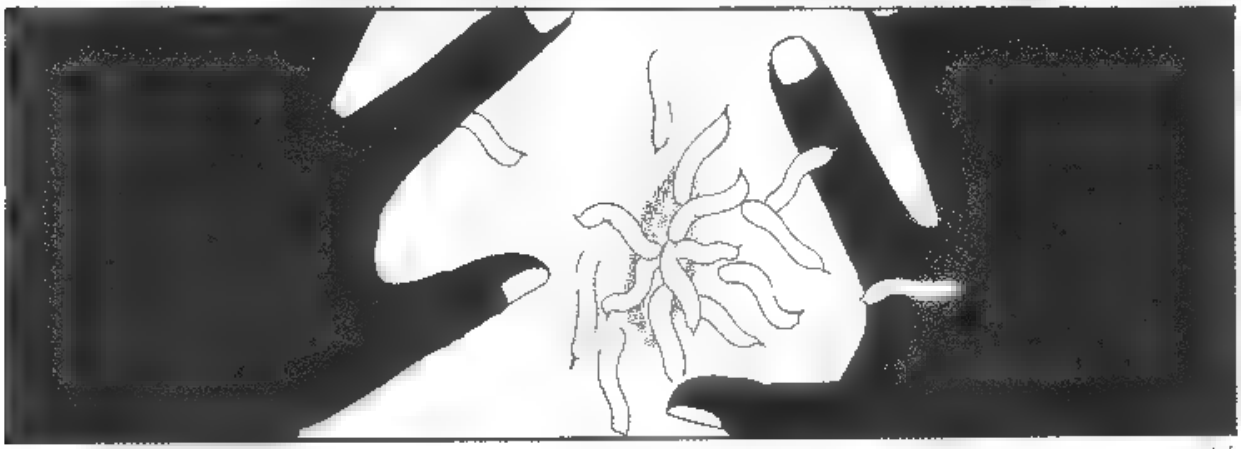


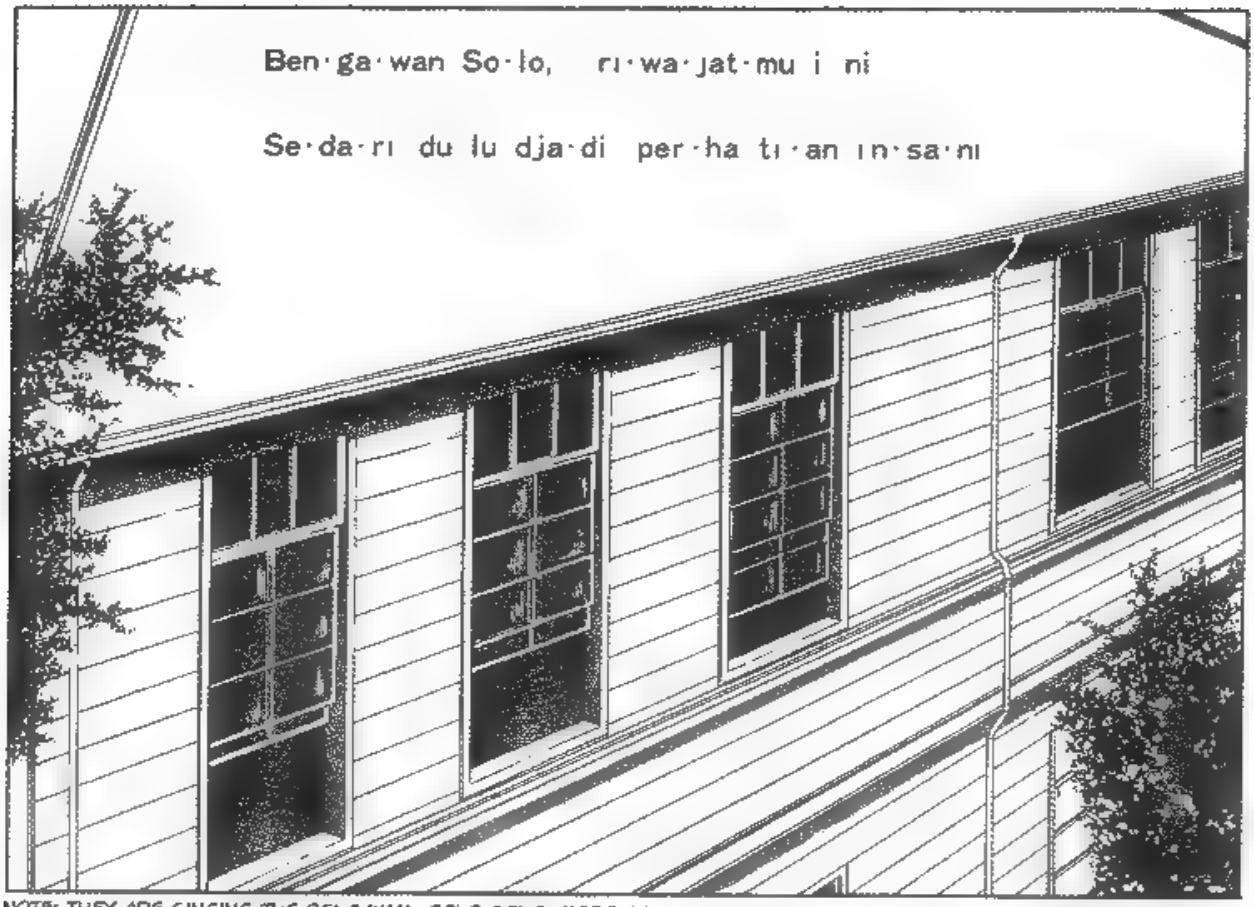
* MASASHI SADA IS A MALE JAPANESE FOLK SINGER. HE WAS BORN ON APRIL 10, 1952 IN NAGASAKI. HE MADE HIS DEBUT ON OCTOBER 25, 1973 AS A MEMBER OF GRAPE.



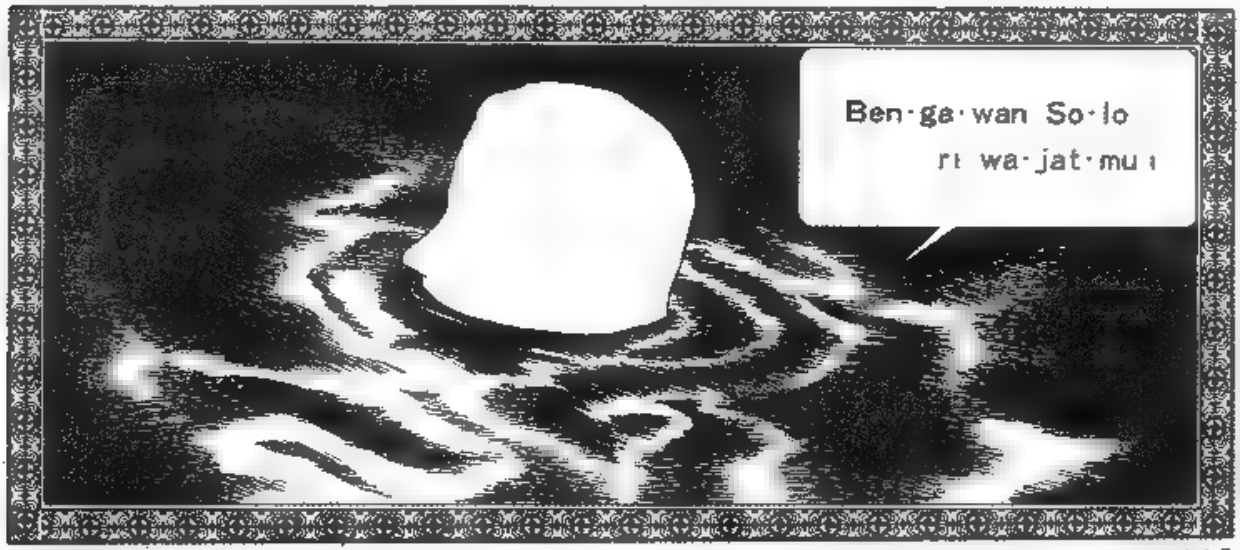


* ANOTHER JAPANESE MUSICIAN. I WASN'T ABLE TO FIND A LOT OF BIOGRAPHICAL DATA ON HIM.





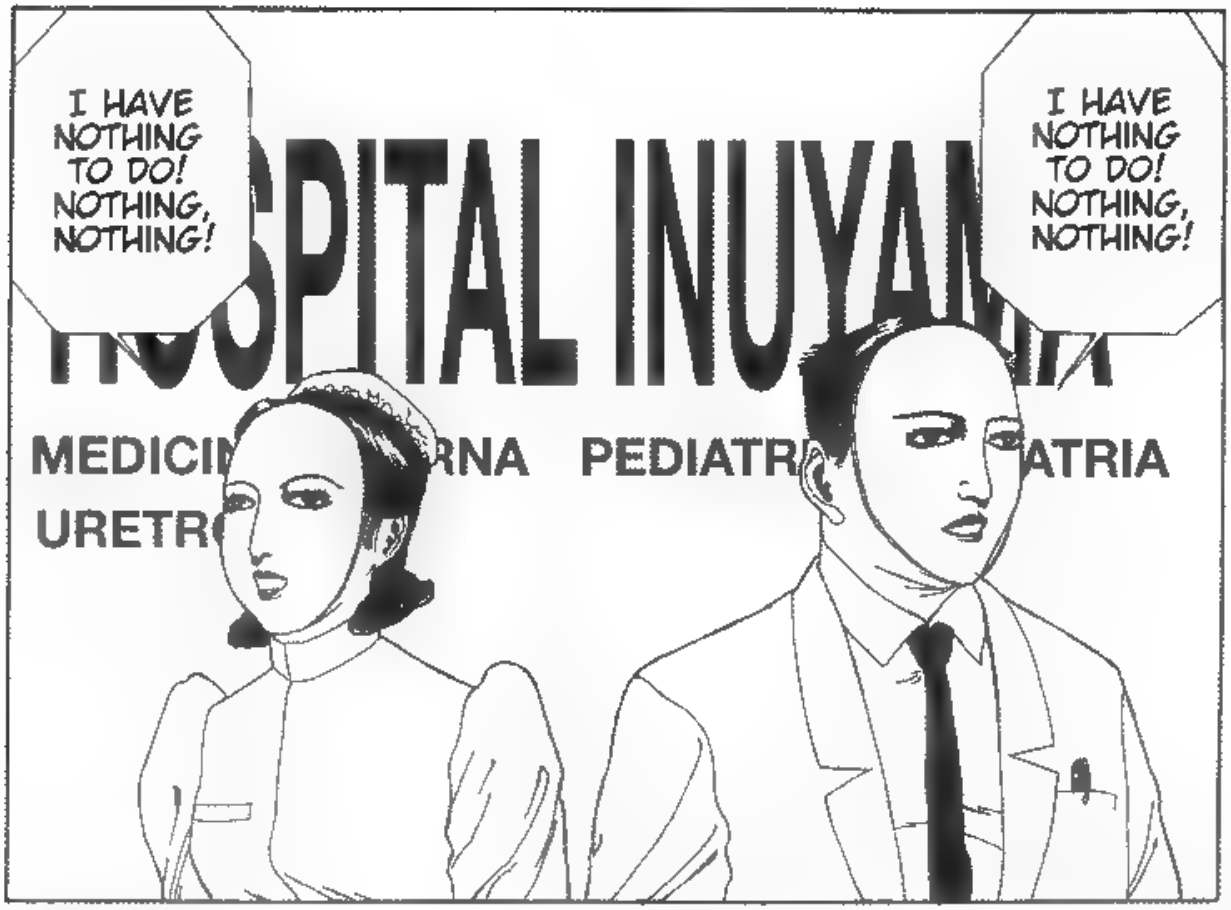
NOTE: THEY ARE SINGING "THE BENGAWAN SOLO SONG"; MORE AT: HTTP://EN.WIKIPEDIA.ORG/WIKI/BENGAWAN_SOLO_(SONG)

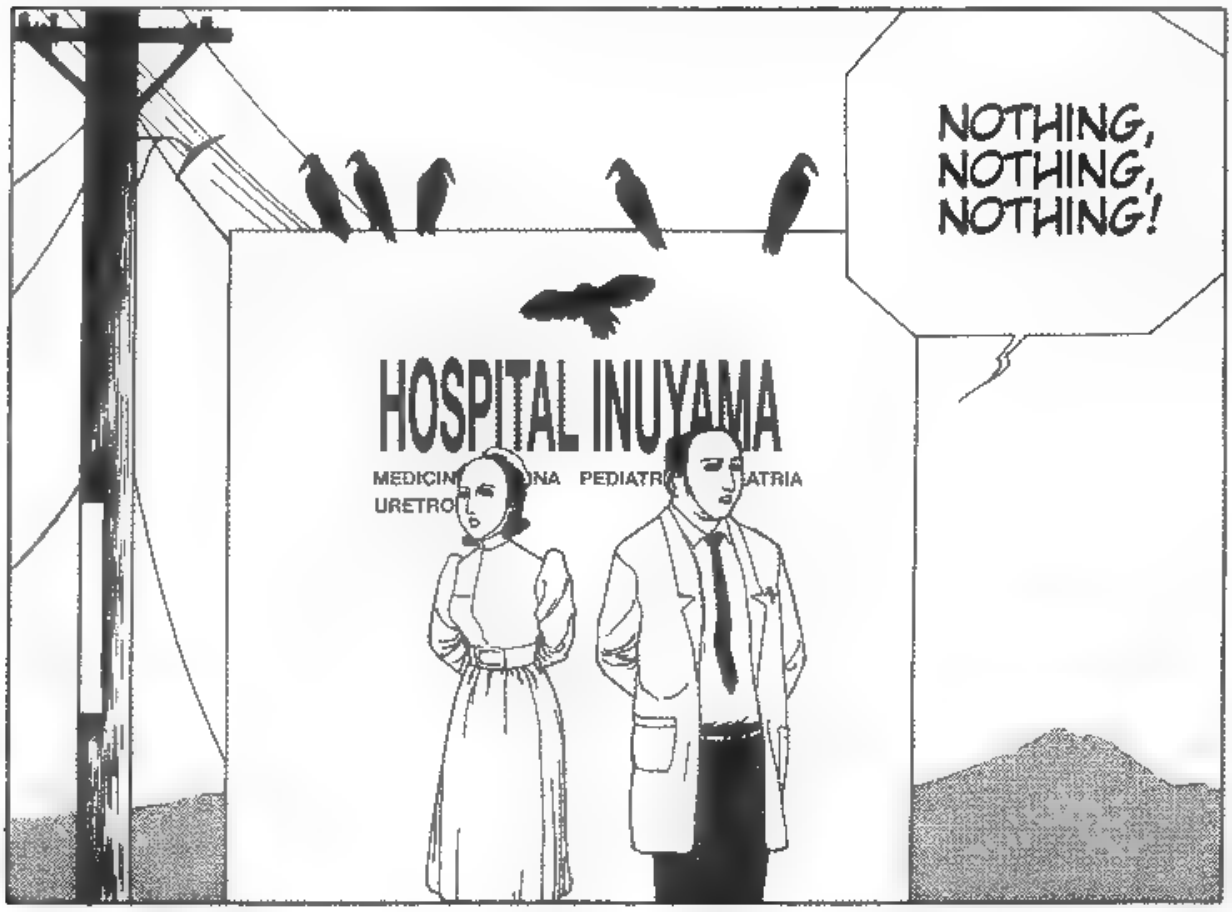


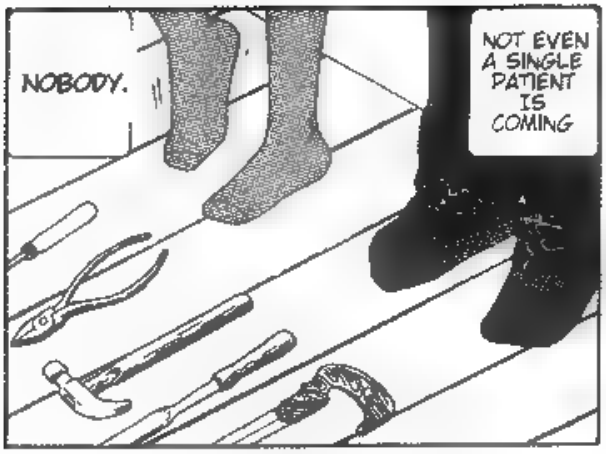
THE END

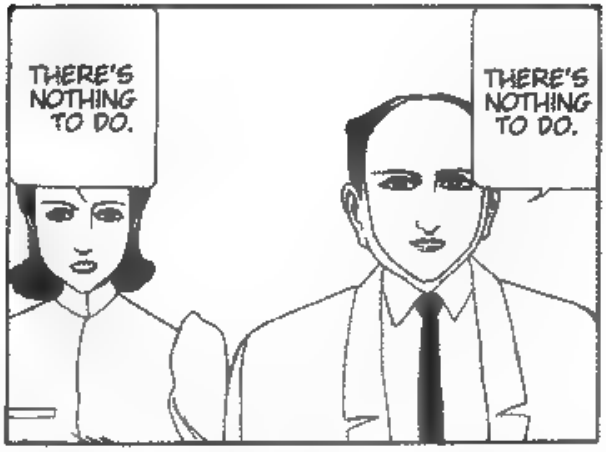
月よりの使者

MESSENGER OF THE MOON

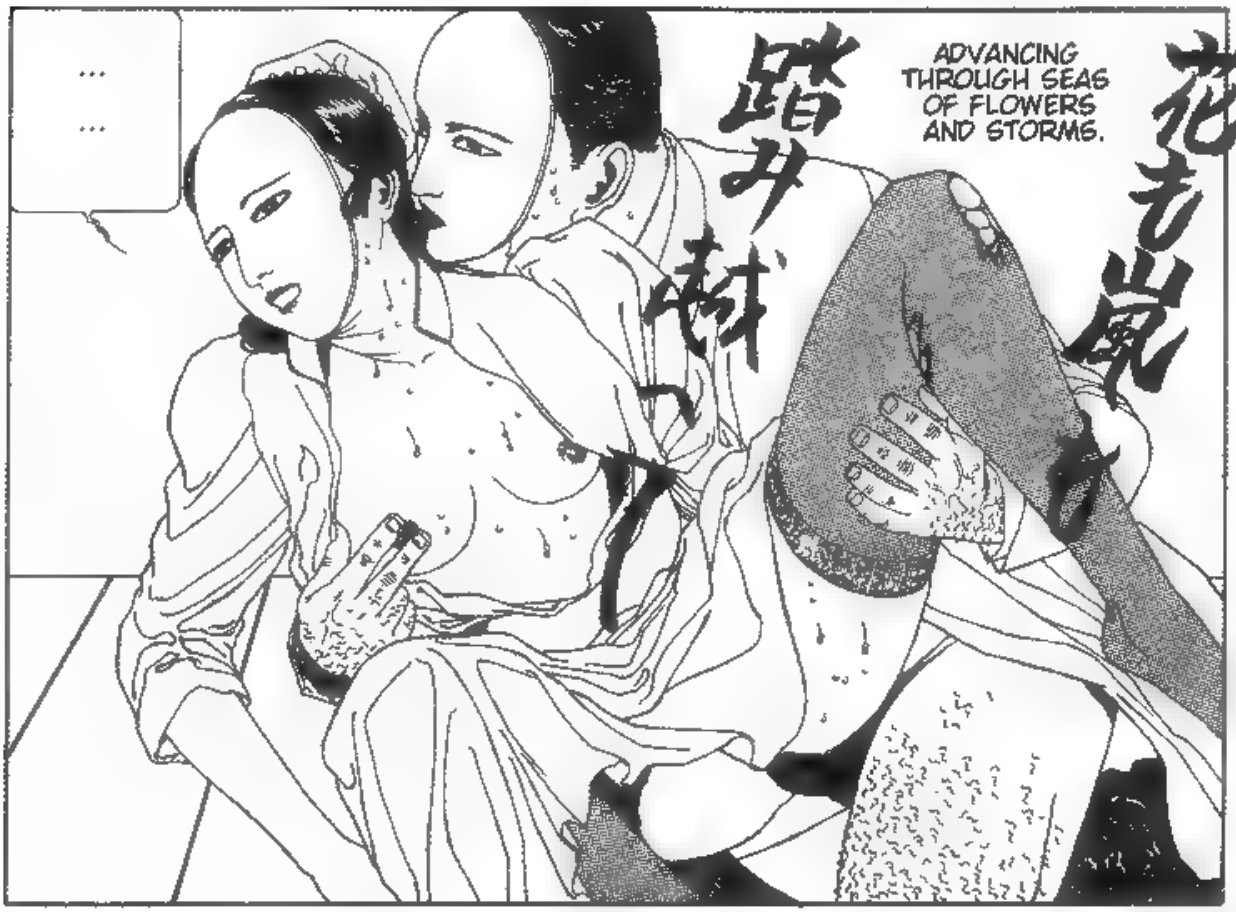

I HAVE NOTHING TO DO! NOTHING, NOTHING!
I HAVE NOTHING TO DO! NOTHING, NOTHING!

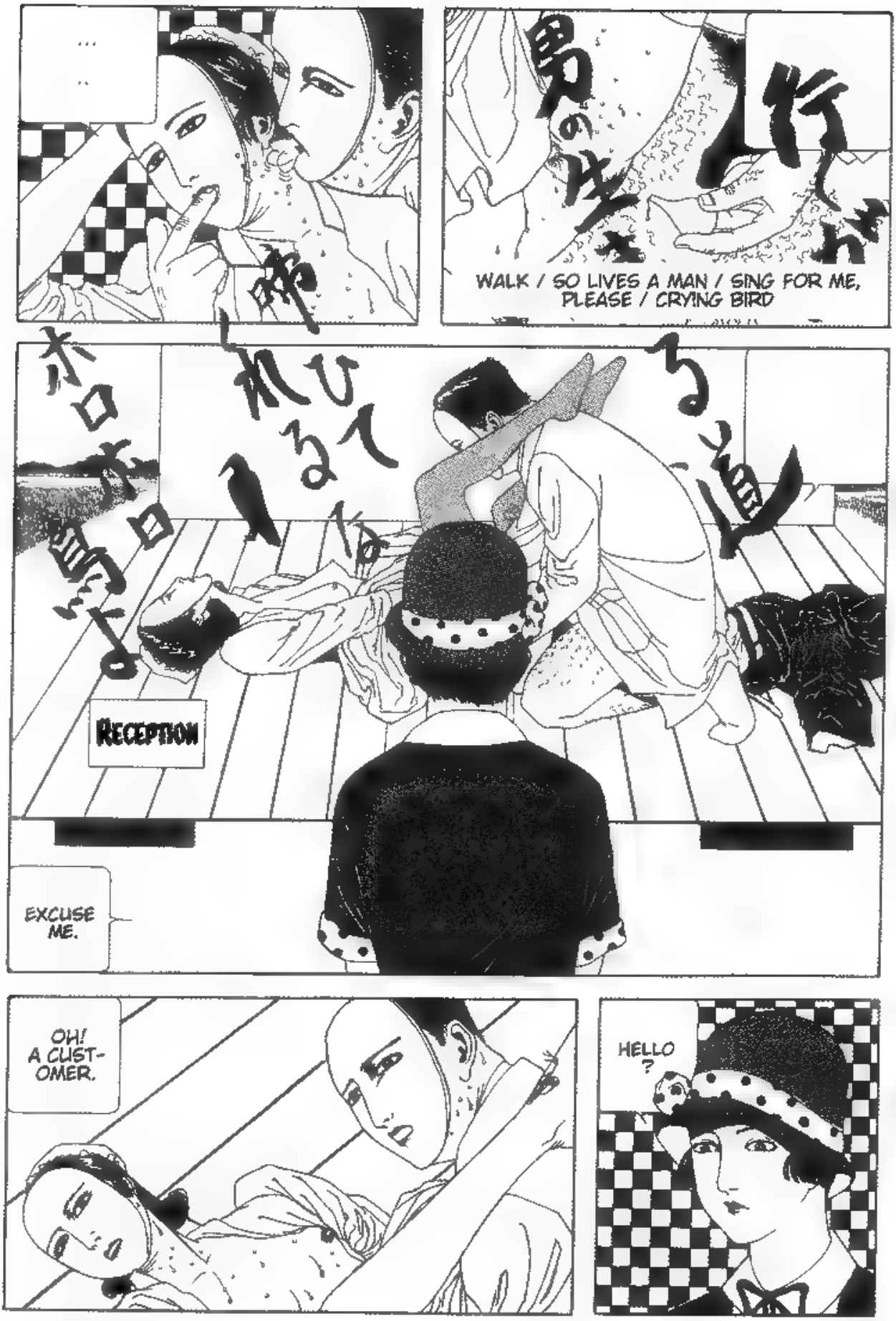

NOTHING, NOTHING, NOTHING!
HOSPITAL INUYAMA


NOBODY.
NOT EVEN A SINGLE PATIENT IS COMING

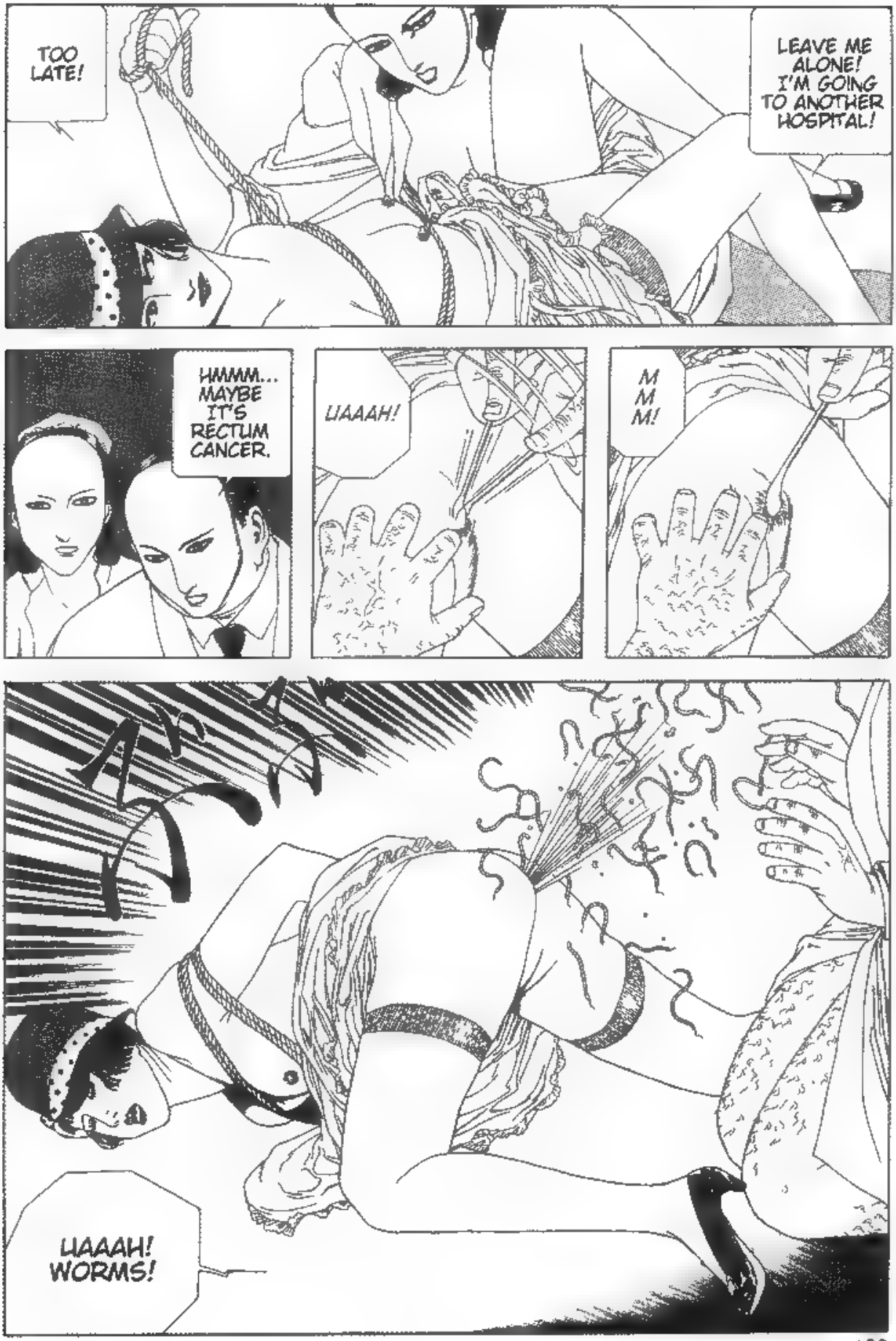

THERE'S NOTHING TO DO.
THERE'S NOTHING TO DO.

WITH SO MUCH FREE TIME...
モリモリ増大
●女性にもられる
●男らしくたくま
●女性に発レレッ

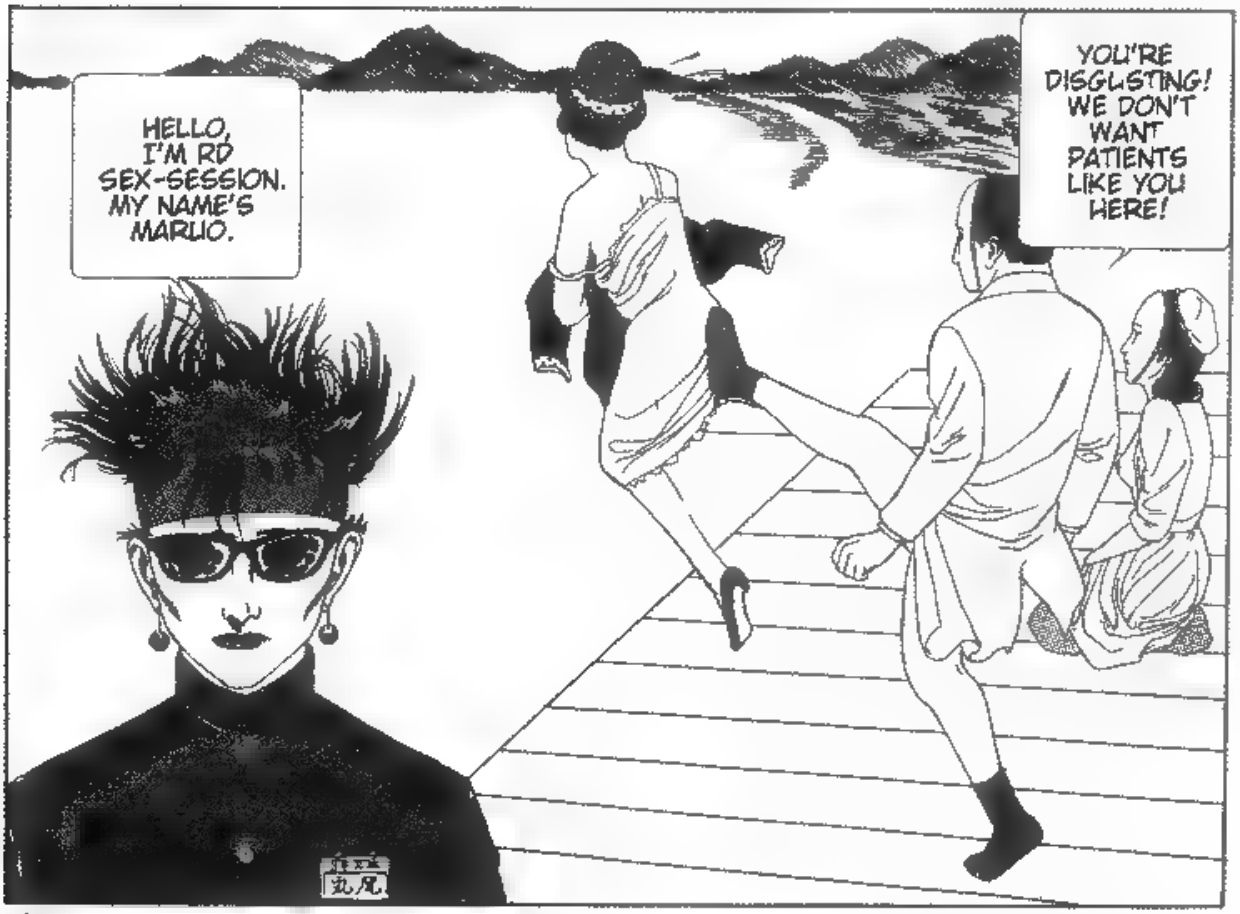

花も嵐
踏み越え
ADVANCING THROUGH SEAS OF FLOWERS AND STORMS.
...
...


...
..
WALK / SO LIVES A MAN / SING FOR ME, PLEASE / CRYING BIRD
RECEPTION
EXCUSE ME.
OH! A CUST-OMER.
HELLO ?

GET ALL READY!
IT'S THAT... MY HEAD HURTS.
GET UN-DRESSED.
SHUT UP! THE DOCTOR IS ALWAYS RIGHT!
I ONLY HAVE A HEAD-ACHE.


TOO LATE!
LEAVE ME ALONE! I'M GOING TO ANOTHER HOSPITAL!
HMMM... MAYBE IT'S RECTUM CANCER.
UAAAH!
M M M!
UAAAH! WORMS!

GUA-
AAH!
GAA-
RGH!
OH!
THEY'RE
COMING
OUT EVEN
FROM THE
MOUTH!

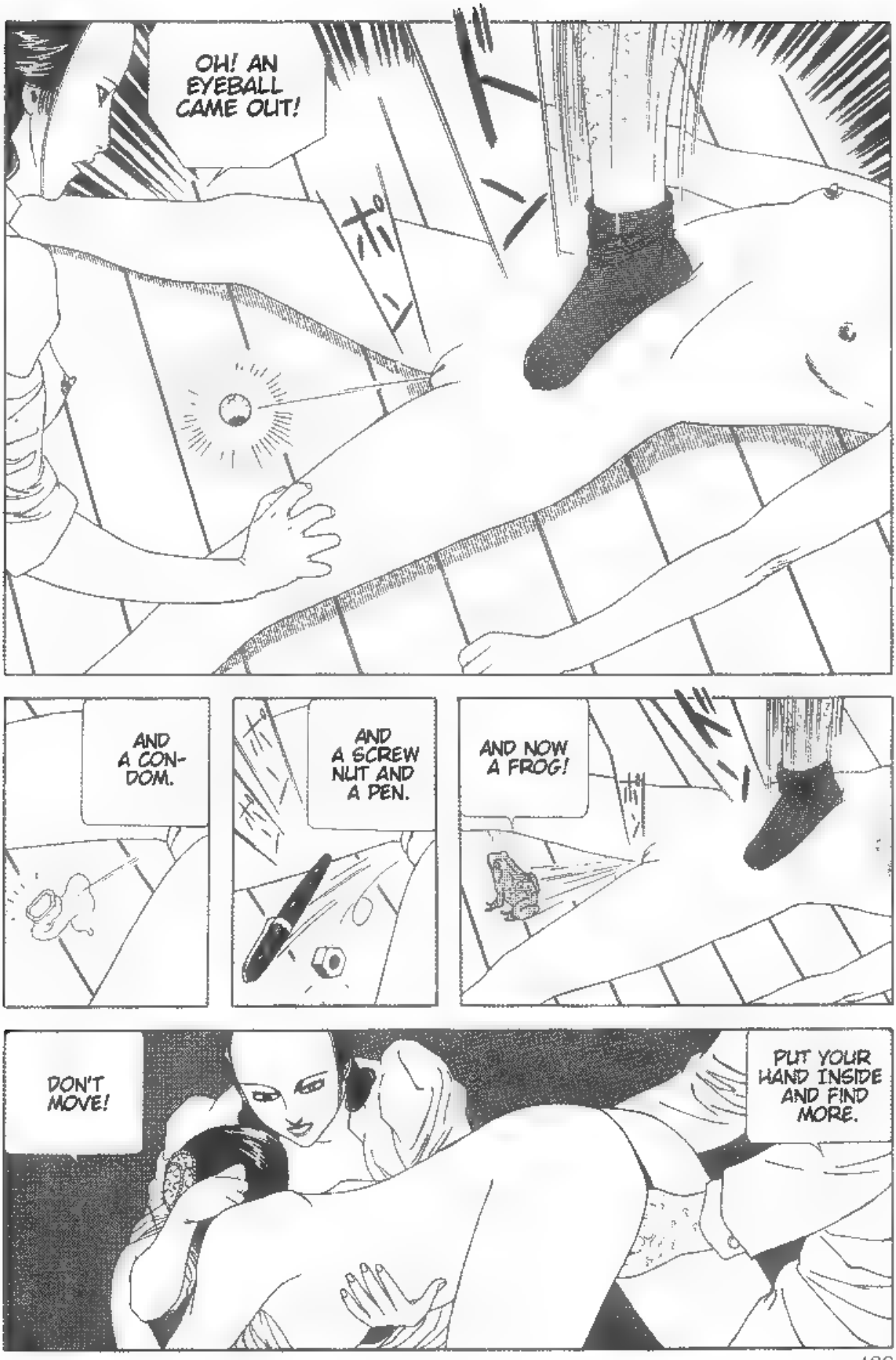

HELLO,
I'M RD
SEX-SESSION.
MY NAME'S
MARUO.
YOU'RE
DISGUSTING!
WE DON'T
WANT
PATIENTS
LIKE YOU
HERE!

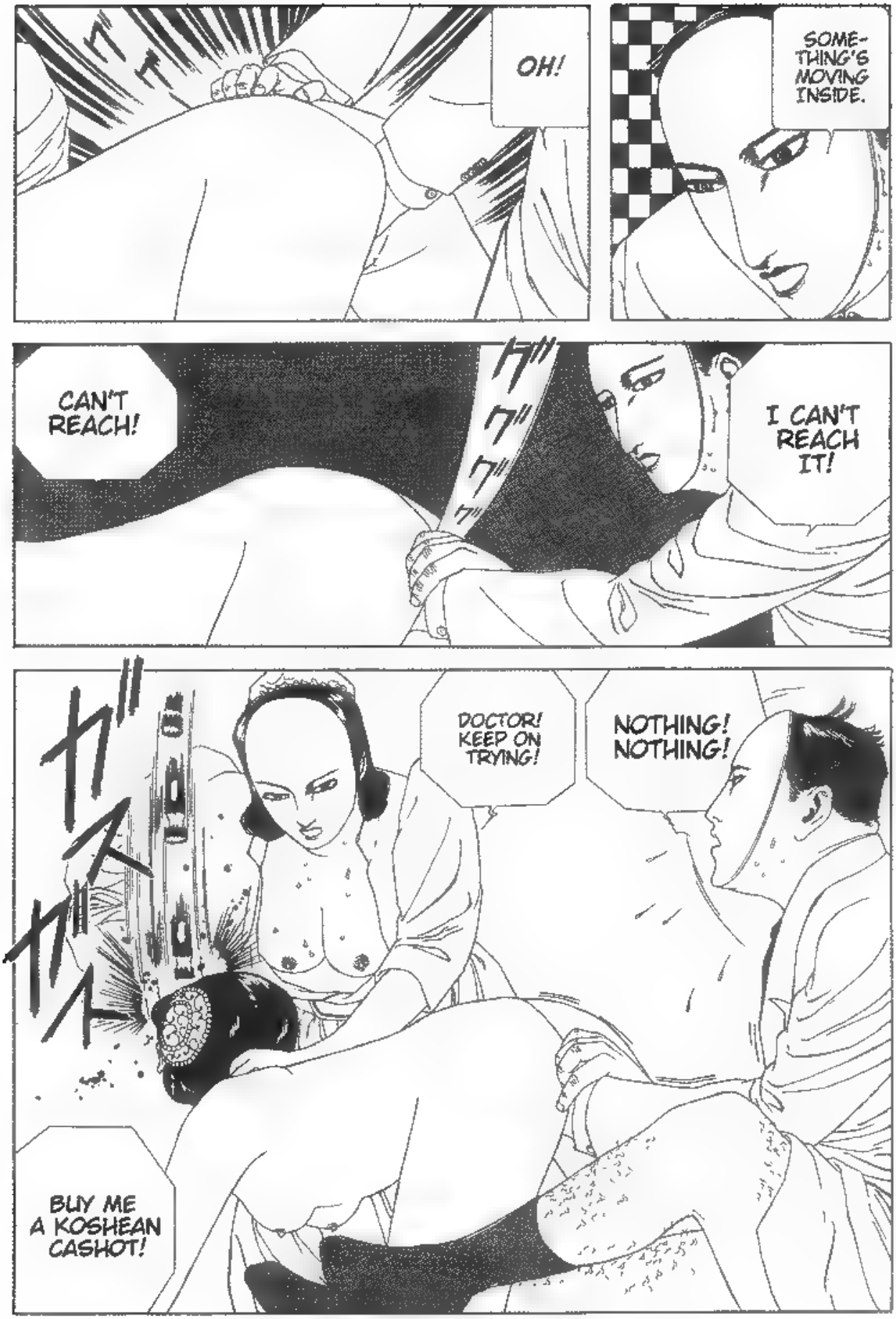
THAT'S WHAT THEY SAID... SO...
IN MY LAND, I MEAN, IN NAGASAKI, YOU'VE GOT TO DRINK THREE BOWLS FULL OF SHIT MEDICINE TO CURE YOU IF YOU FALL FROM A PERSIMMON TREE.
THERE'S NOTHING TO DO. WE'RE BORED. WHY DOESN'T SOMEBODY COME?
IT'S JUST A FOLK TALE TO WARN THE CHILDREN ...
HEEEEY, WHY DON'T YOU COME IN HERE?

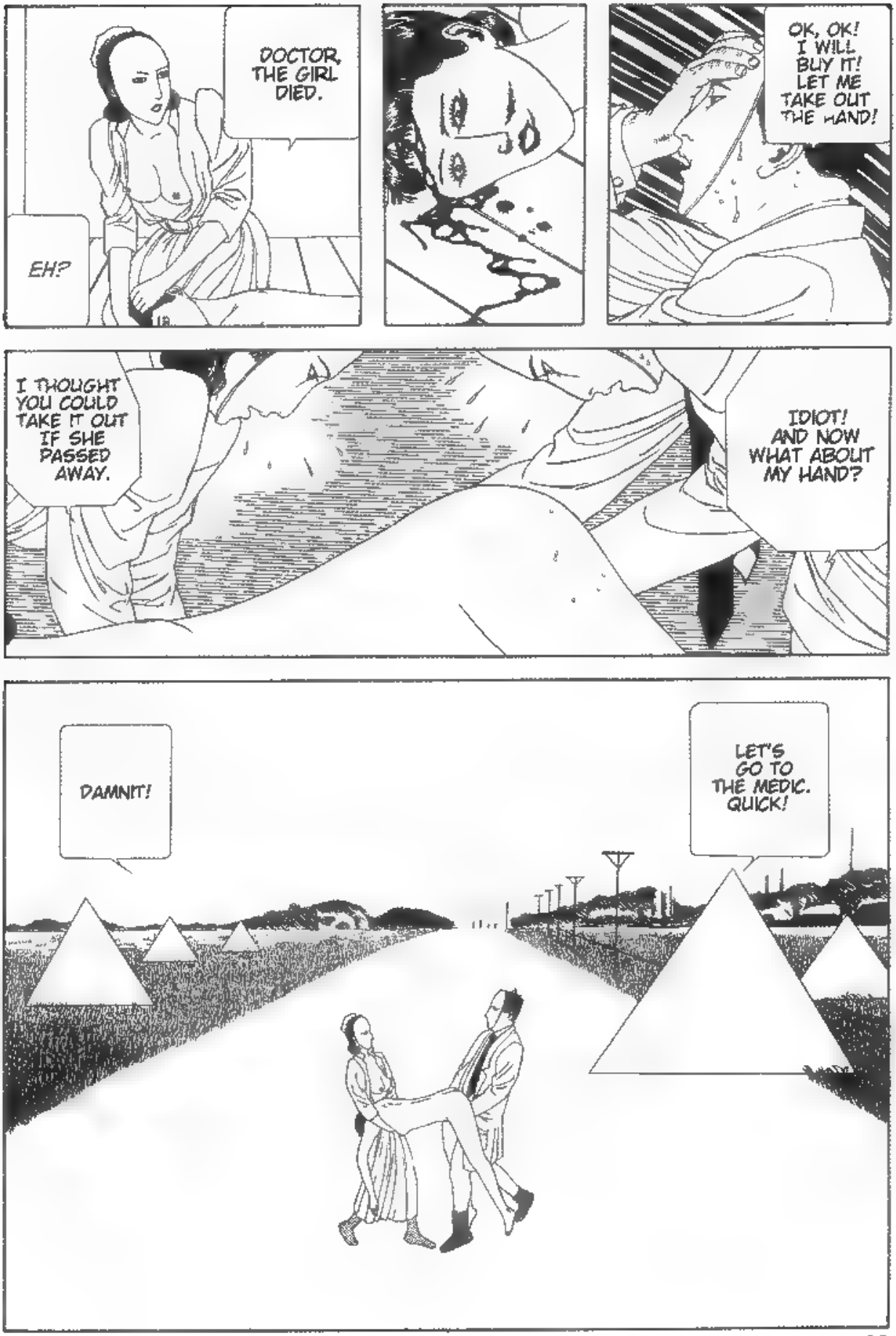
HOW MANY TIMES DO YOU GO TO THE HOSPITAL ?
DO YOU THINK YOU'RE IN GOOD HEALTH ?
EXCUSE ME, CAN YOU ANSWER A SURVEY ?
WHAT? WHY?
IT WOULD BE NICE IF YOU'D TRY OUR KOREAN CARROT EXTRACT.
ARE YOU INTERESTED IN HEALTHY PRODUCTS ?
DELIVERY NOW, PAYMENT IN A MONTH.
NOW YOU CAN ORDER THE PRODUCT WITHOUT PROBLEMS.
AND WHAT DO YOU WANT TO TELL ME WITH THAT ?
THE IDEAL BODY MUST BE ALKALINE!
YOU MAY BE PRONE TO ACIDITY IN YOUR BODY. THAT'S DANGEROUS!
SUCK ON THIS TEST PAPER FOR A BIT.
UAAAAH!
ALSO, IF YOU BUY NOW, WE'LL GIVE YOU THE HEALTH BOOK.

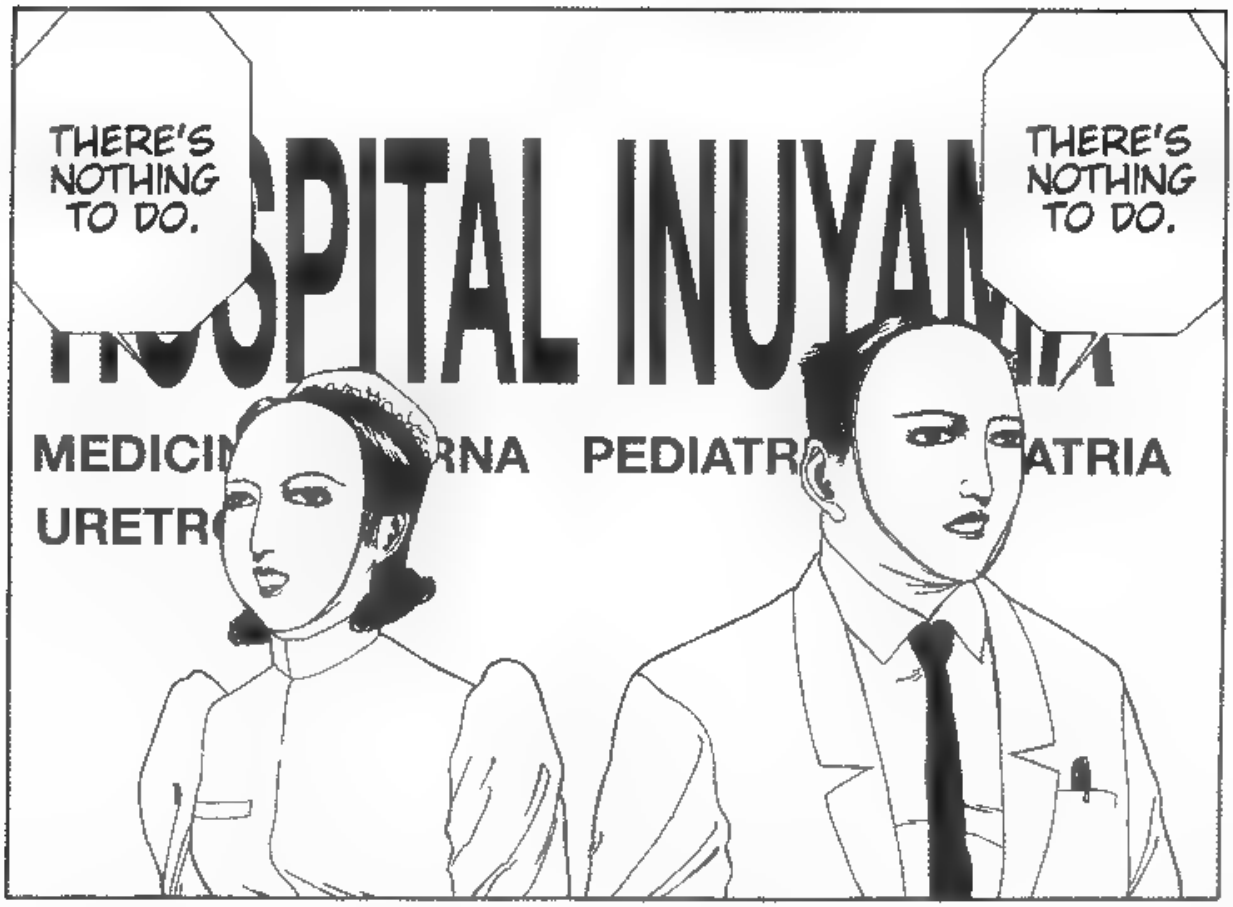
GREAT!
YOU'VE GOT TO BUY!
YOU'VE GOT TO BUY!
YOU'VE GOT TO BUY!
TAKE THE PENCIL!
OH! DONE!
PLIERS!
I WANT KOREAN CARROTS THAT MAKE FOR AN ALKALINE BODY!
SEE HOW PRETTY YOU ARE?

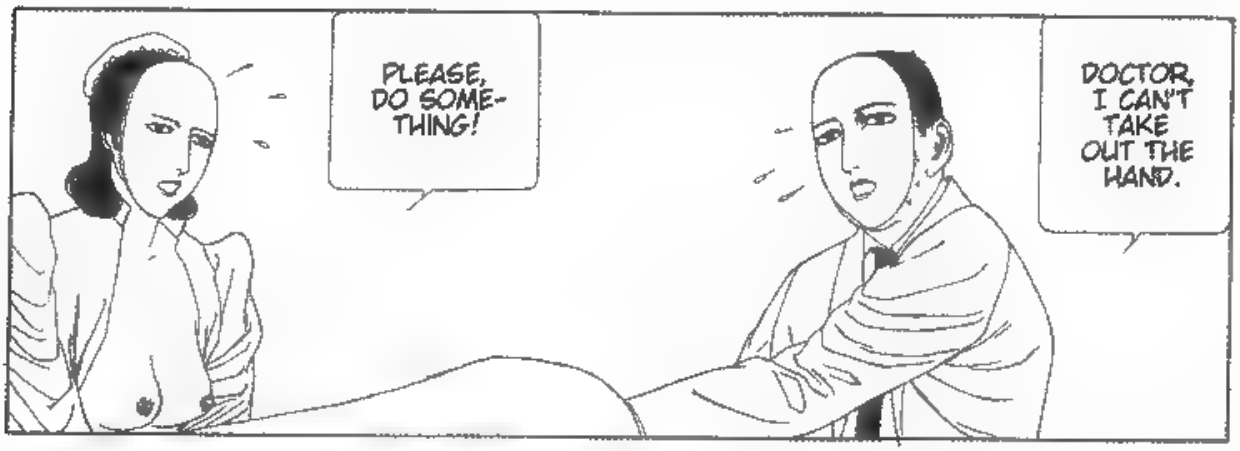
STOP EATING KOREAN CARROTS, MY HUGE COCK IS BETTER!
SHE KOEAN CAOT SAT MAKSH FO AN ALKALINE BODY ISH EXSHELLENT...
SHE HAS A MOUTH LIKE AN ASSHOLE.
AAAAH... AAAAAH...
DOCTOR, THIS GIRL HAS SOMETHING STUFFED UP HER CROTCH.
GIRLS WHO TALK TOO MUCH DON'T KNOW HOW TO SUCK IT.


OH! AN EYEBALL CAME OUT!
AND A CON-DOM.
AND A SCREW NUT AND A PEN.
AND NOW A FROG!
DON'T MOVE!
PUT YOUR HAND INSIDE AND FIND MORE.

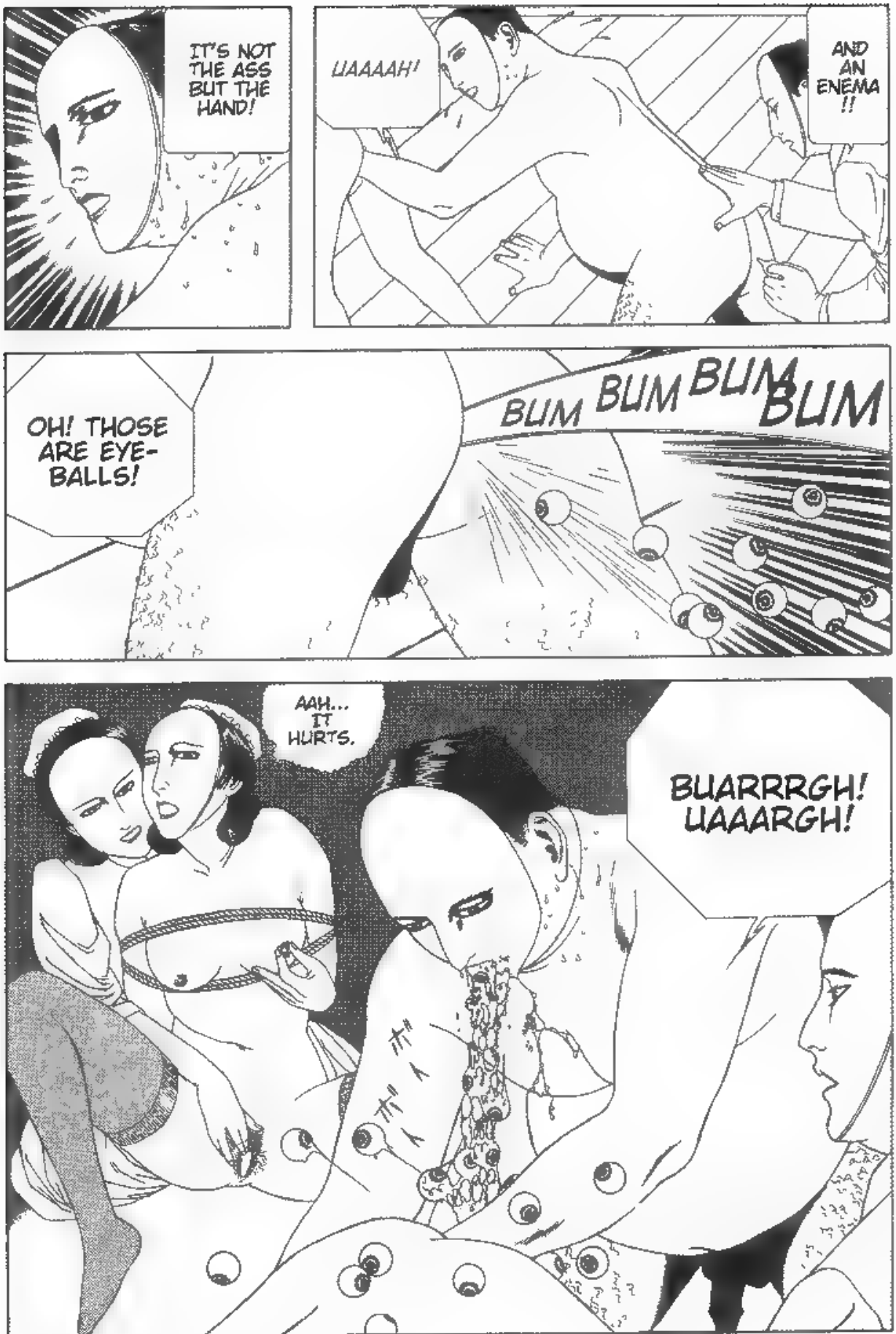

OH!
SOME-THING'S MOVING INSIDE.
CAN'T REACH!
I CAN'T REACH IT!
DOCTOR! KEEP ON TRYING!
NOTHING! NOTHING!
BUY ME A KOSHEAN CASHOT!


DOCTOR, THE GIRL DIED.
EH?
OK, OK! I WILL BUY IT! LET ME TAKE OUT THE HAND!
I THOUGHT YOU COULD TAKE IT OUT IF SHE PASSED AWAY.
IDIOT! AND NOW WHAT ABOUT MY HAND?
DAMNIT!
LET'S GO TO THE MEDIC. QUICK!


THERE'S NOTHING TO DO.
THERE'S NOTHING TO DO.
MEDICI RNA PEDIATR ATRIA
URETR


PLEASE, DO SOME-THING!
DOCTOR, I CAN'T TAKE OUT THE HAND.

GET UN-DRESSED.
MMMH... THAT'S HARD.

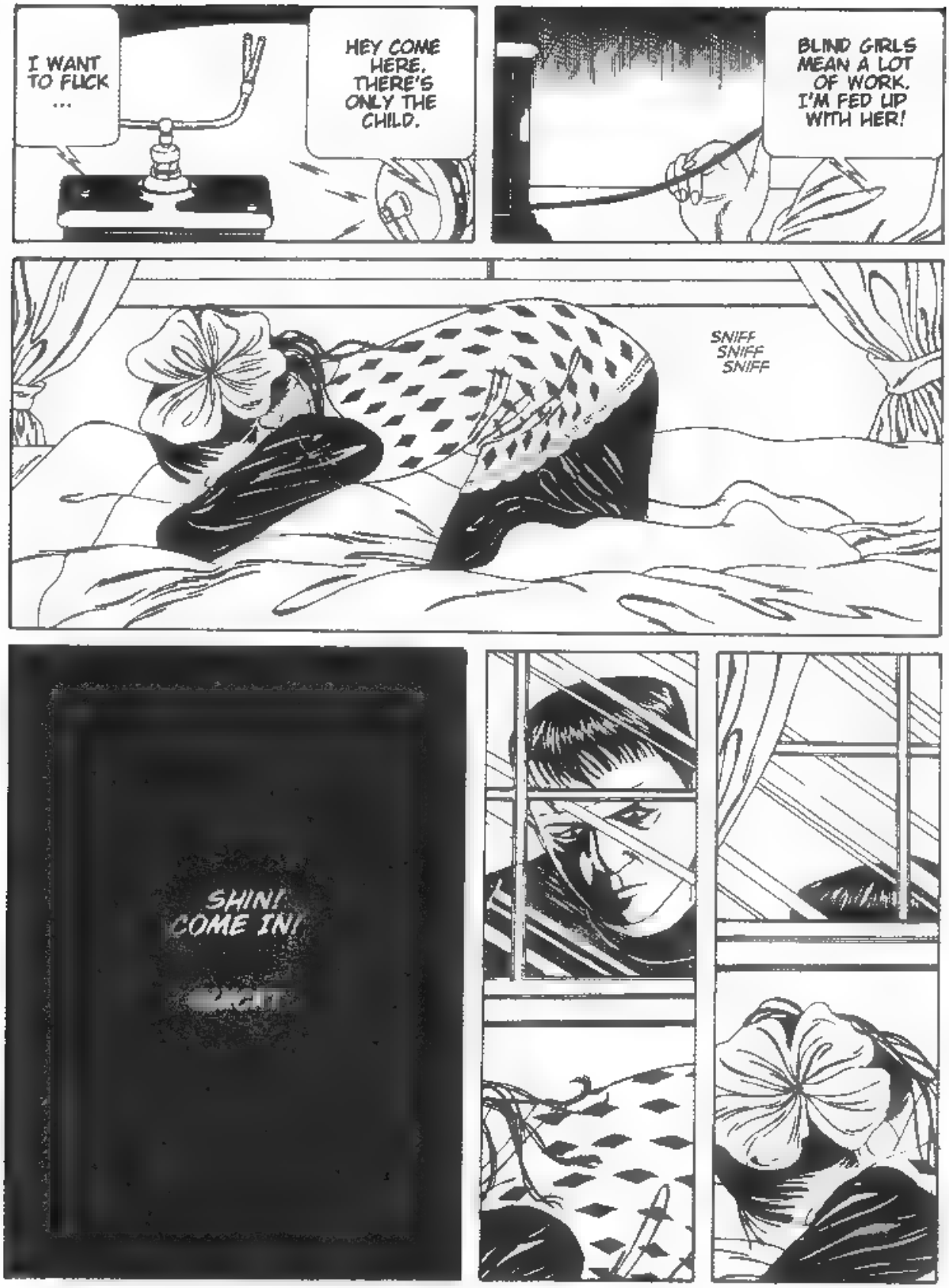

IT'S NOT THE ASS BUT THE HAND!
UAAAAH!
AND AN ENEMA !!
OH! THOSE ARE EYE-BALLS!
BUM BUM BUM BUM
AAH... IT HURTS.
BUARRRGH! UAAARGH!

THE MIRACULOUS MAN
奇蹟の人
HEAR NOTHING
SEE NOTHING
SAY NOTHING

TEACHER, I'M WHIMSICAL BUT PLEASE, TAKE CARE OF ME.
NO, DON'T WORRY, I'M ALSO A BEGINNER. I'LL DO ALL I CAN.
I'VE GOT AN URGENCY. I THINK I'LL COME BACK IN A WEEK.
I ALWAYS LISTEN TO YOUR ADVICE.
MARIKO, YOU'RE SO PRETTY ...

DESPITE BEING BLIND, I'LL HELP YOU. YOU'LL HAVE NOTHING TO WORRY ABOUT.
TEACHER, I WANT TO PEE!
YEAH, VERY, VERY BUSY.
ARE YOU BUSY ?
AT LEAST YOU CAN GO PEE BY YOURSELF, CAN'T YOU?
DOCTOR... I'M PEEING MYSELF...

UGH! HOW DIS-GUSTING!
UAAAH!
YOU'LL LEARN ABOUT THIS!
PEE ALL YOU SHOULD IN ONE OR TWO WEEKS! COME ON!


I WANT TO FUCK ...
HEY COME HERE. THERE'S ONLY THE CHILD.
BLIND GIRLS MEAN A LOT OF WORK. I'M FED UP WITH HER!
SNIFF SNIFF SNIFF
SHIN! COME IN!

SHUT UP, KID. I GAVE YOU A BUN A WHILE AGO, RIGHT?
NOW I'M BUSY.
AND THE DIN-NER?
SHE'S BLIND, BUT... IF SHE'S NEAR... I GET EX-CITED...

HERE'S DINNER.
EAT AT ONCE!
UAAAH!
I DON'T WANT TO! IT STINKS!
EAT, EAT!

YOU'LL SEE WHAT HAP-PENS IF I TELL YOUR MOTHER!
DON'T SPILL ANY-THING!
AAAAAH ..

UOHHH...
MARI-
DID YOU HEAR ME?
MARIKO, I'LL BE BACK SOON!

A FRIEND.
WHO ARE YOU?
NO! HE'S MY FRIEND!
GET OUT OF HERE!
WE WERE BUILDING A LITTLE HOUSE.
A FRIEND OF HERS?

MOVE AWAY!
UAAAAAAH!
SHE'S A BAD TEACHER. SHE ALWAYS ANNOYS ME.
LET ME GO! I CAN'T BREATHE !!
MARIKO, TELL HIM TO LET ME GO!

YOU WON'T GET AWAY WITH THIS, MARIKO!
RELEASE ME!
SHIT HERE!

LET'S MIX IT ALL WELL ...
AND MARIKO'S PEE!
AAAGH! LET ME GO!
UUUUUH... WHAT'S THAT?
THAT'S FOR THE TEA-CHER!

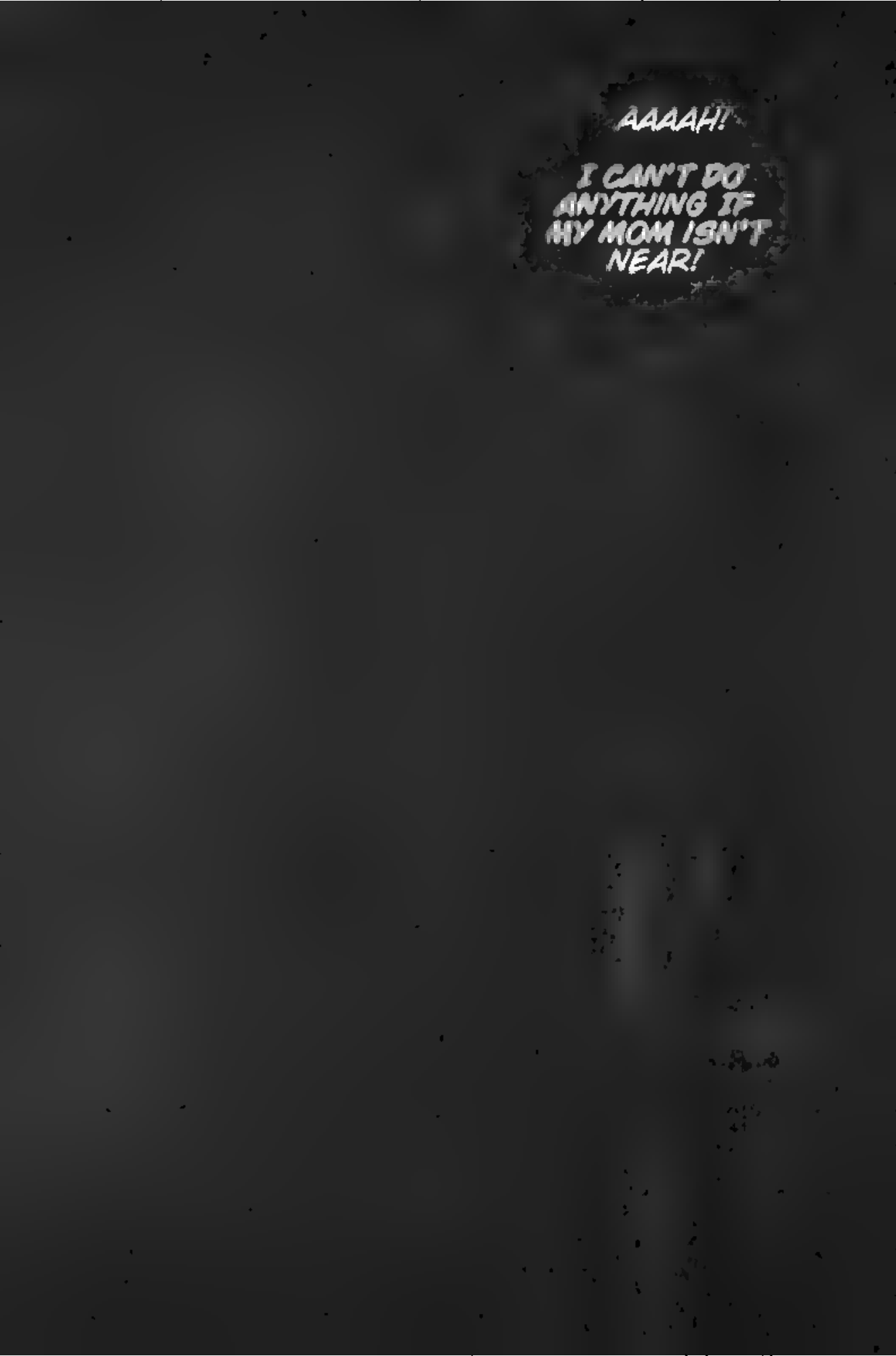
BARF!
PIC
BOM
BOM
BOM
¡AAAAAH!

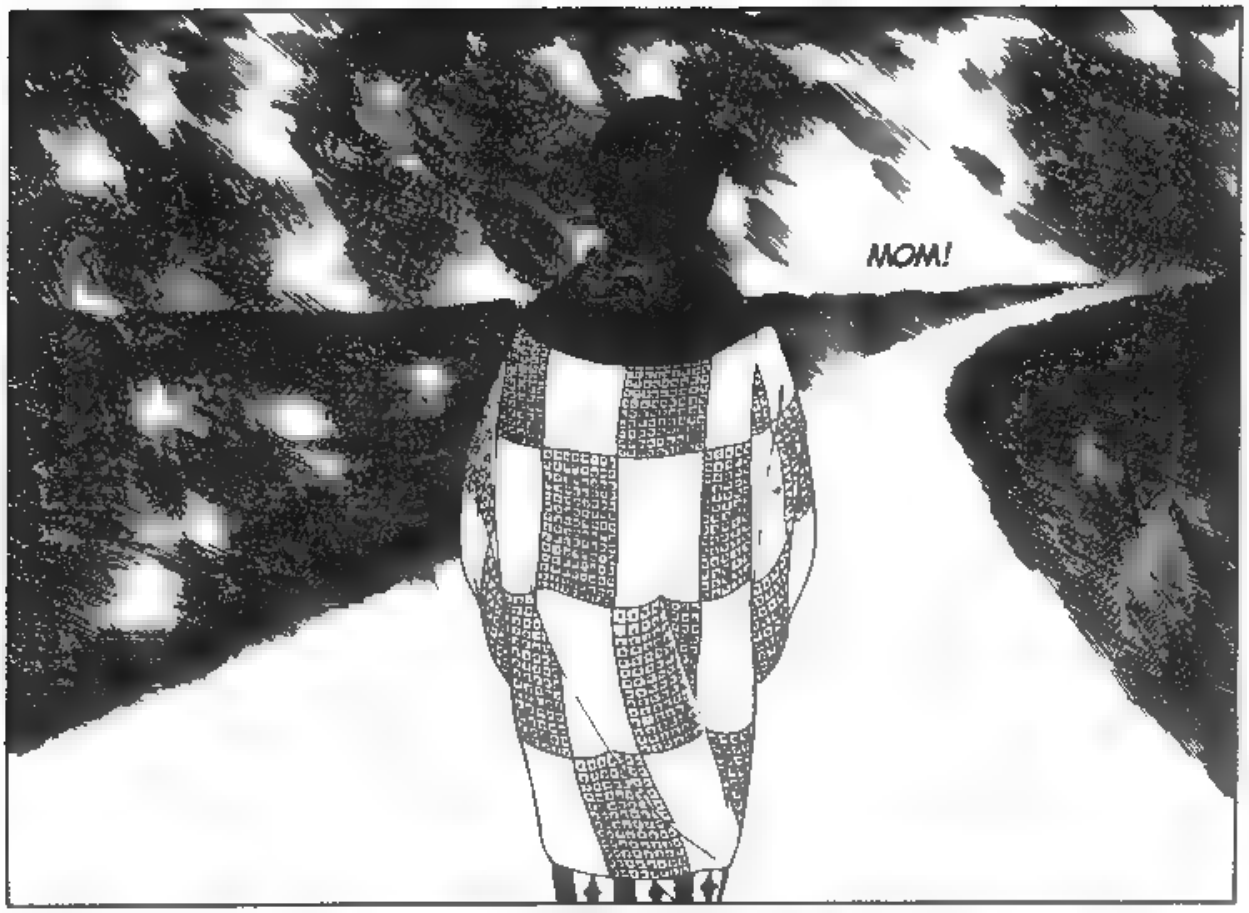
AAAAAAAAH!
SSSSSSSSSSH

THE MIRACULOUS MAN / END

KAWANOSUKE DOTEI

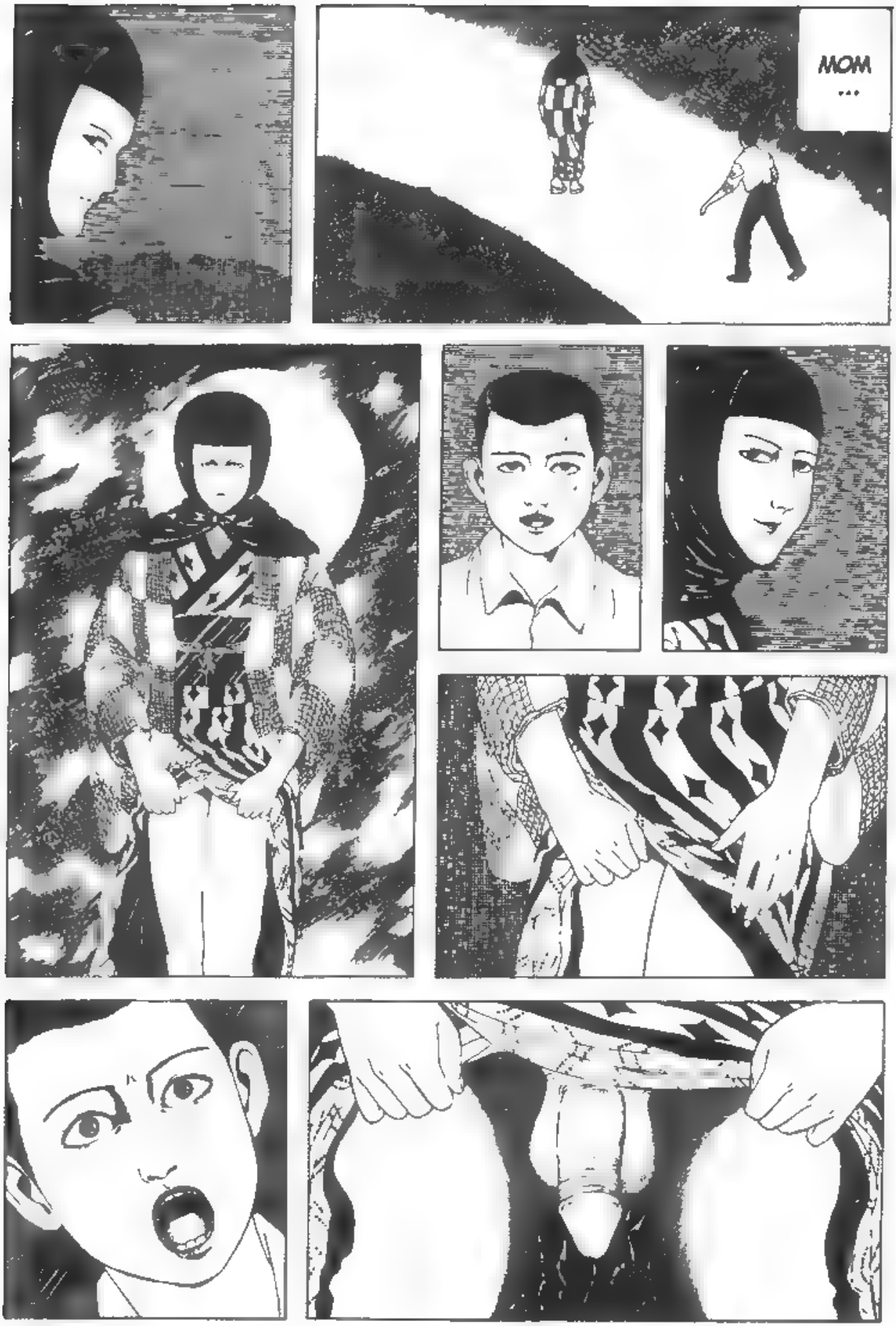
MY NAME IS SHIT

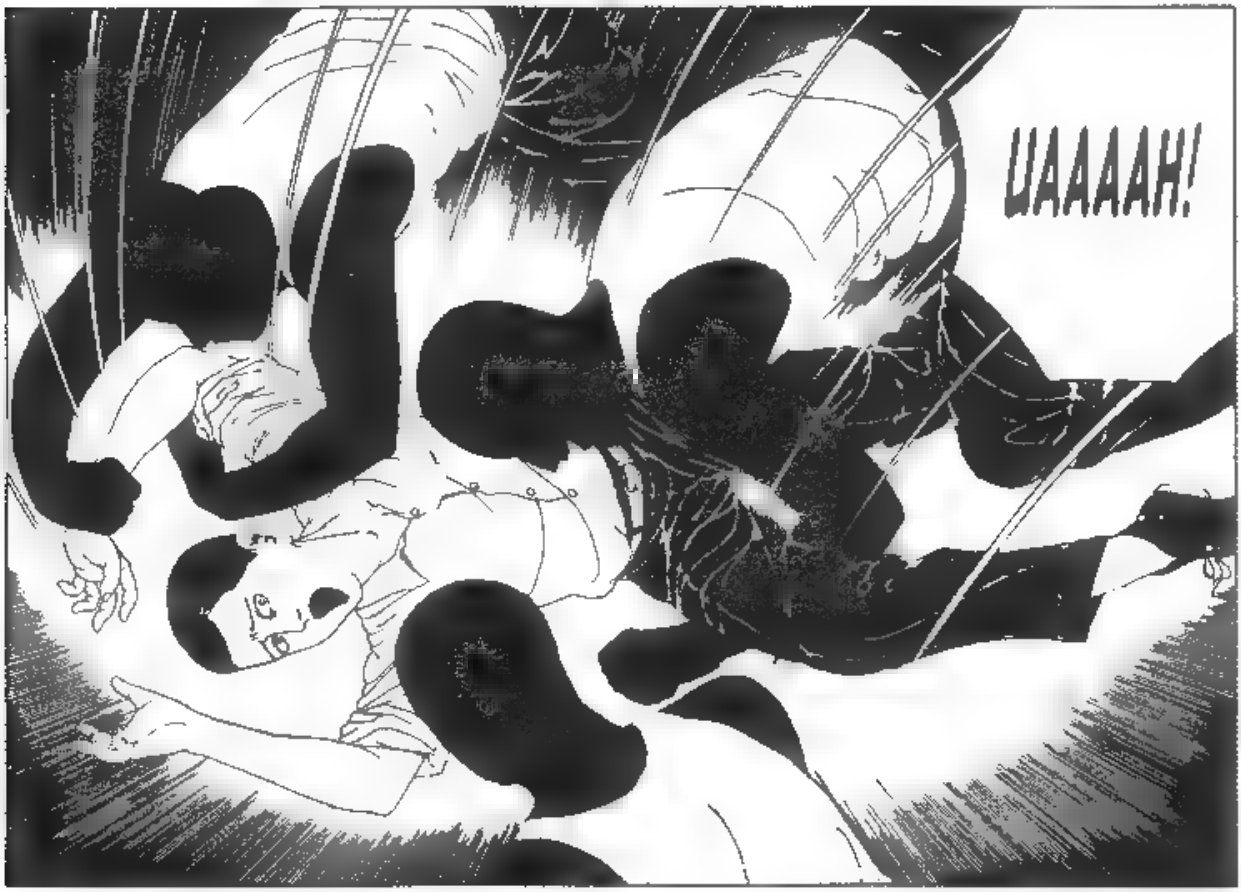

AAAAH!
I CAN'T DO ANYTHING IF MY MOM ISN'T NEAR!

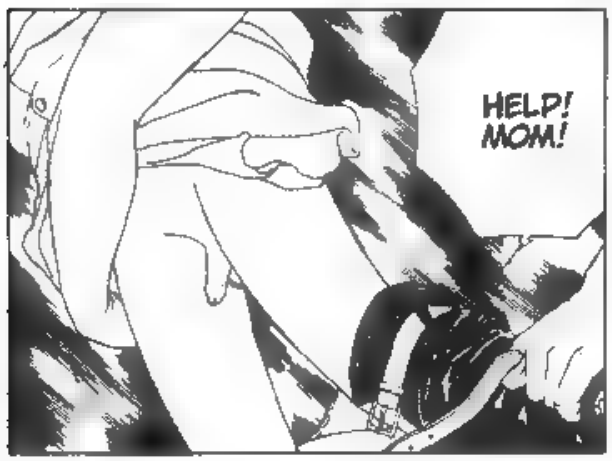

MOM!

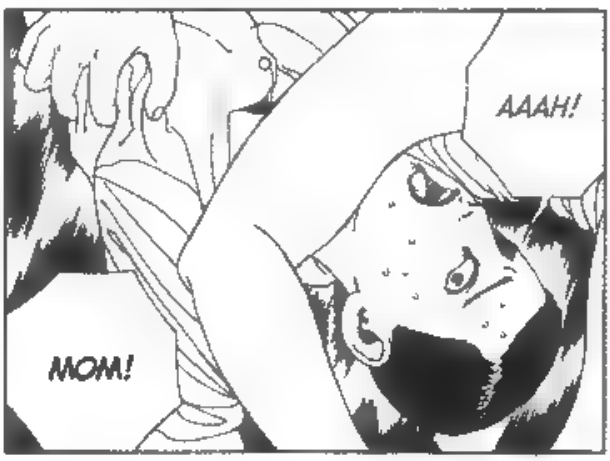
MOM
!!

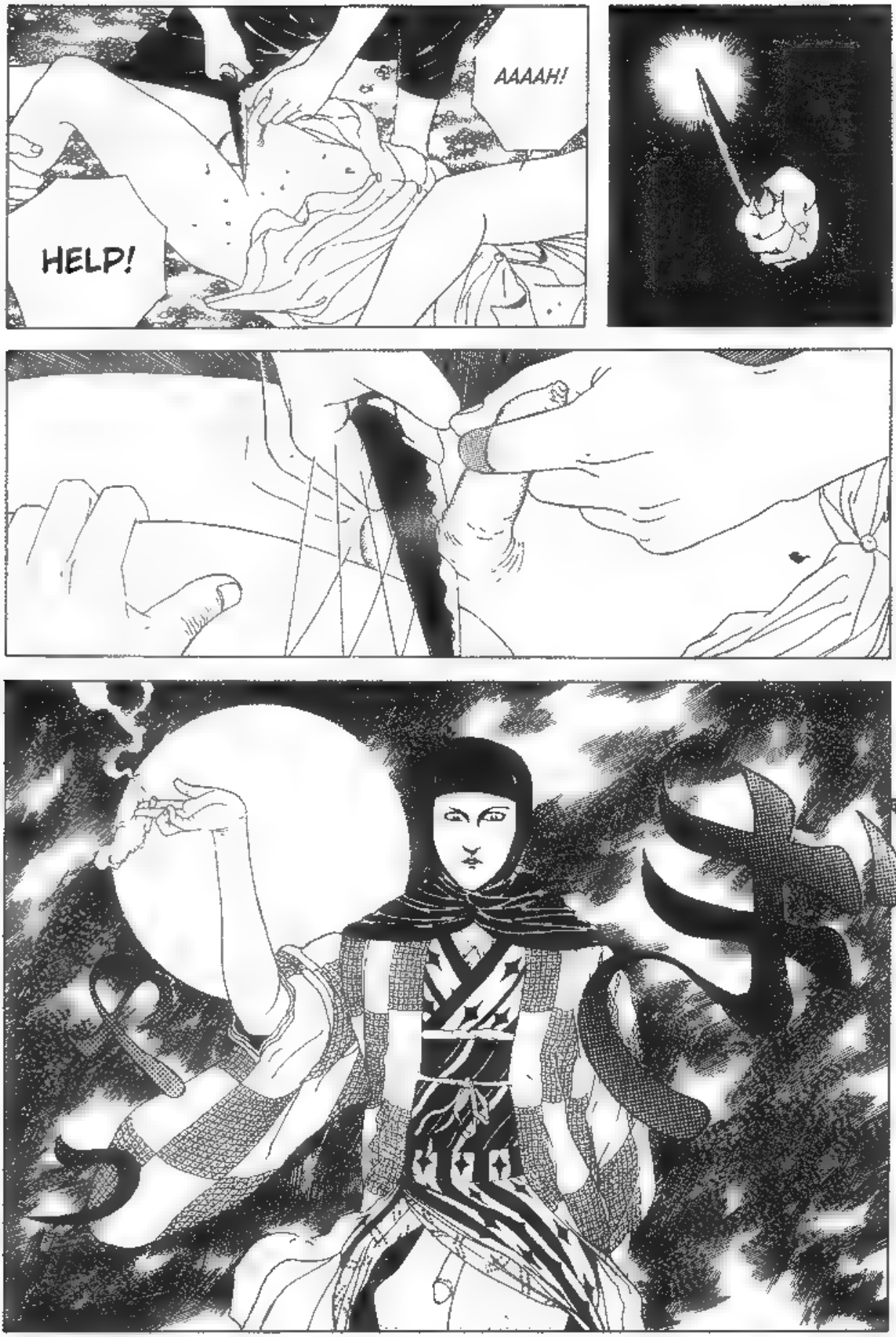
WAIT!

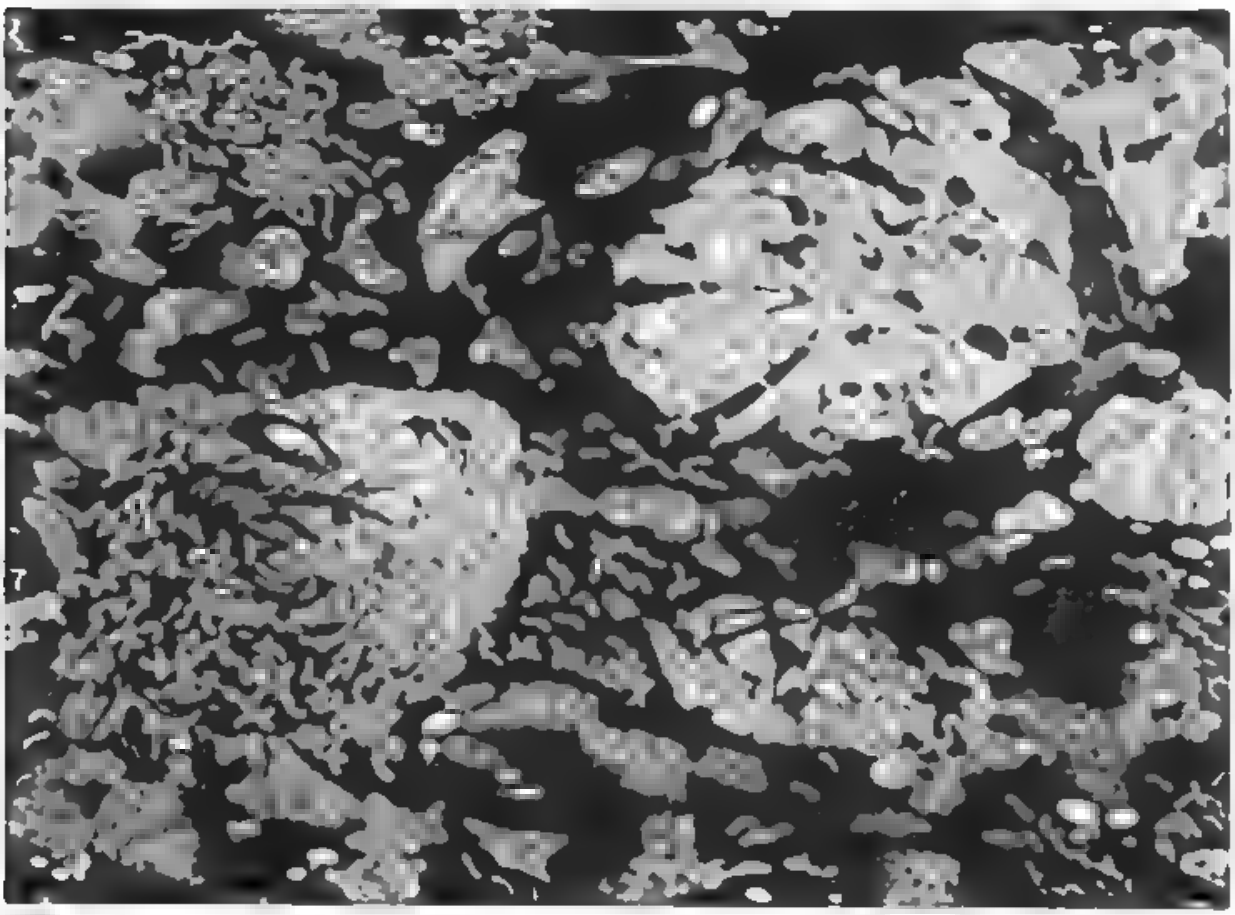

MOM
...


UAAAAH!


HELP!
MOM!

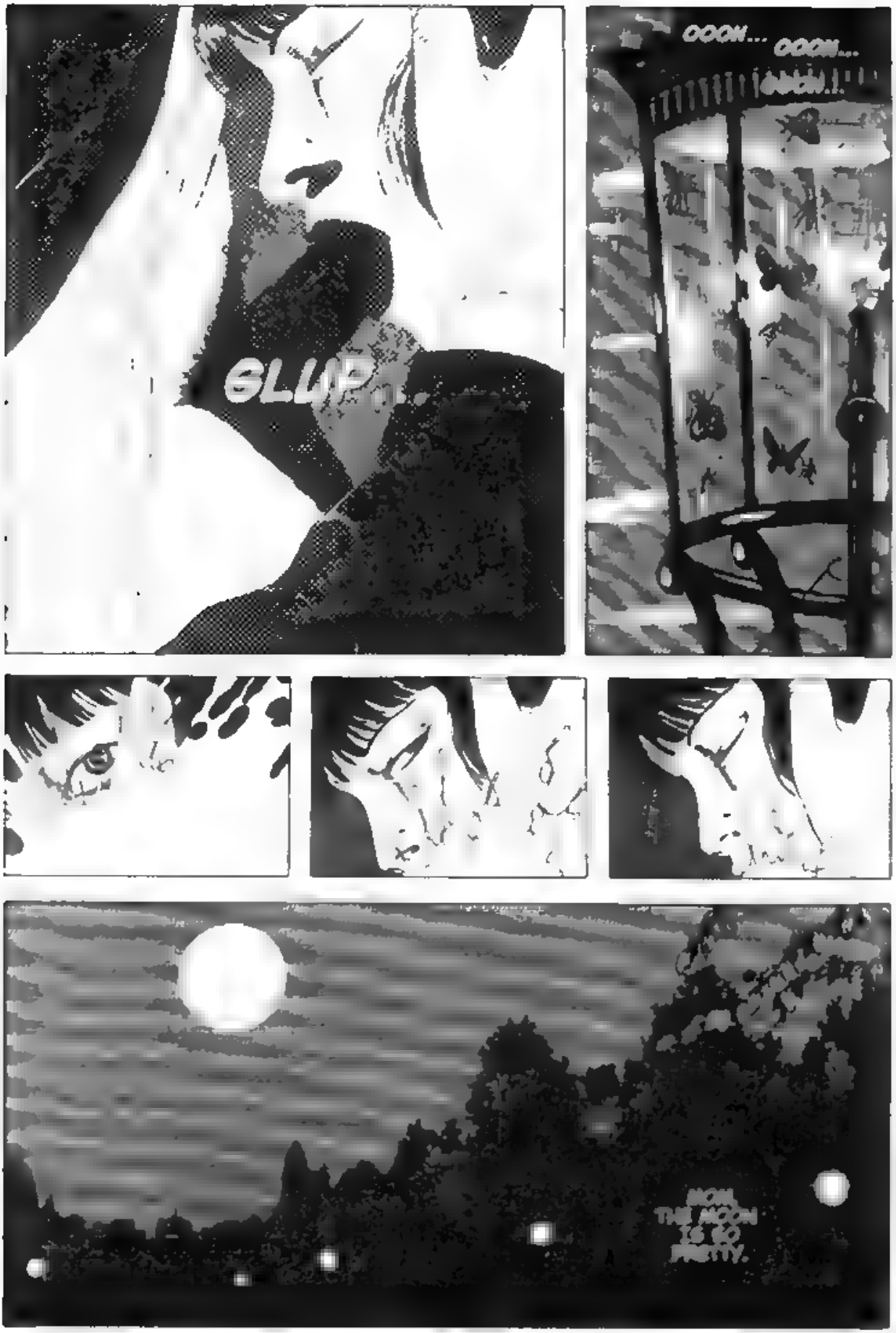

AAAH!
MOM!


AAAAH!
HELP!



AT THE PLACE I WORK, THE UNION HASN'T ANY POWER, SO THEY PAY US LOUSILY.
HOW MUCH DO YOU WANT?
THEY COULD GIVE YOU MORE IF YOU'D PUT OUT BOTH HANDS.
MY FATHER ALWAYS SAID THAT WHEN SOMEBODY IS GOING TO GIVE YOU SOMETHING...

I DON'T WANT YOU TO DO IT FOR FREE.
BUT I'M SURE IF YOU CHANGE YOUR JOB YOU COULD EARN MORE. WHY DON'T YOU DECIDE?


GLUP...
OOOH... OOOH...
OOOH...!
NOW, THE MOON IS SO PRETTY.

WHAT ARE YOU DOING SELLING YOURSELF HERE?
EH, EH, EH!

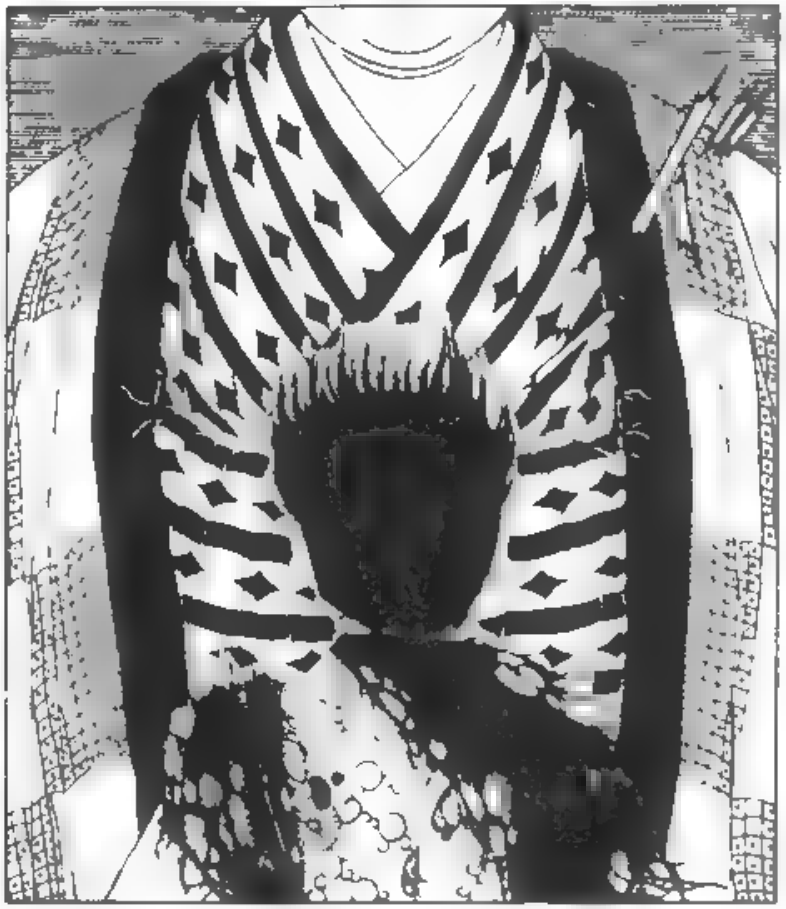
LOOK AT YOUR-SELF.
DON'T PLAY DUMB, DUDE!
SELLING MYSELF ?
LIAAAH! WHAT A STENCH!
ANY PROB-LEM WITH MY LOOKS ?
THERE'S ALWAYS SOMEBODY FILTHIER THAN FILTHY!
DID YOU COME OUT OF A PILE OF SHIT ?

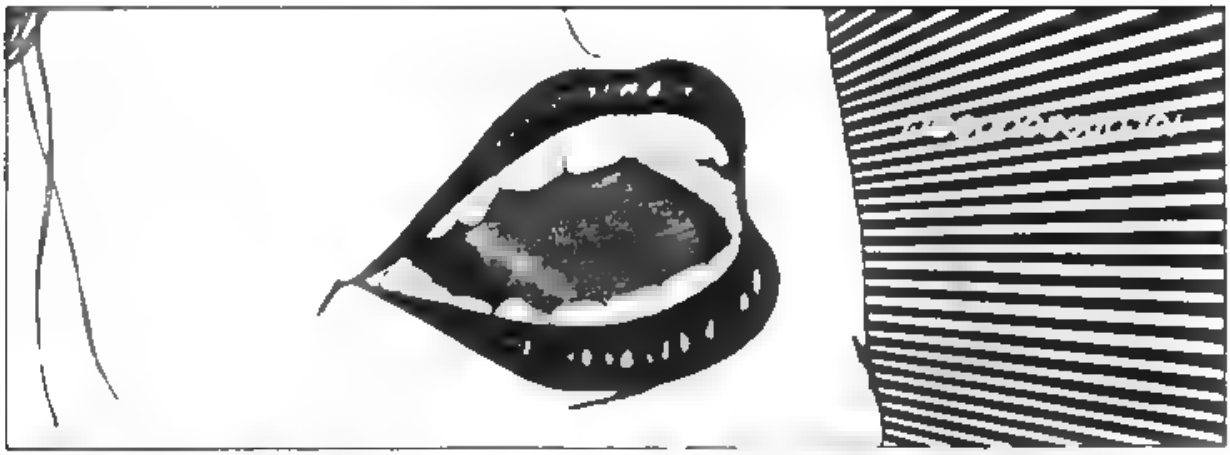
WE'RE GOING TO STEAL EVERY-THING HE HAS AND THEN THROW HIM IN THE SHINOBAZU LAKE.
SHUT UP!

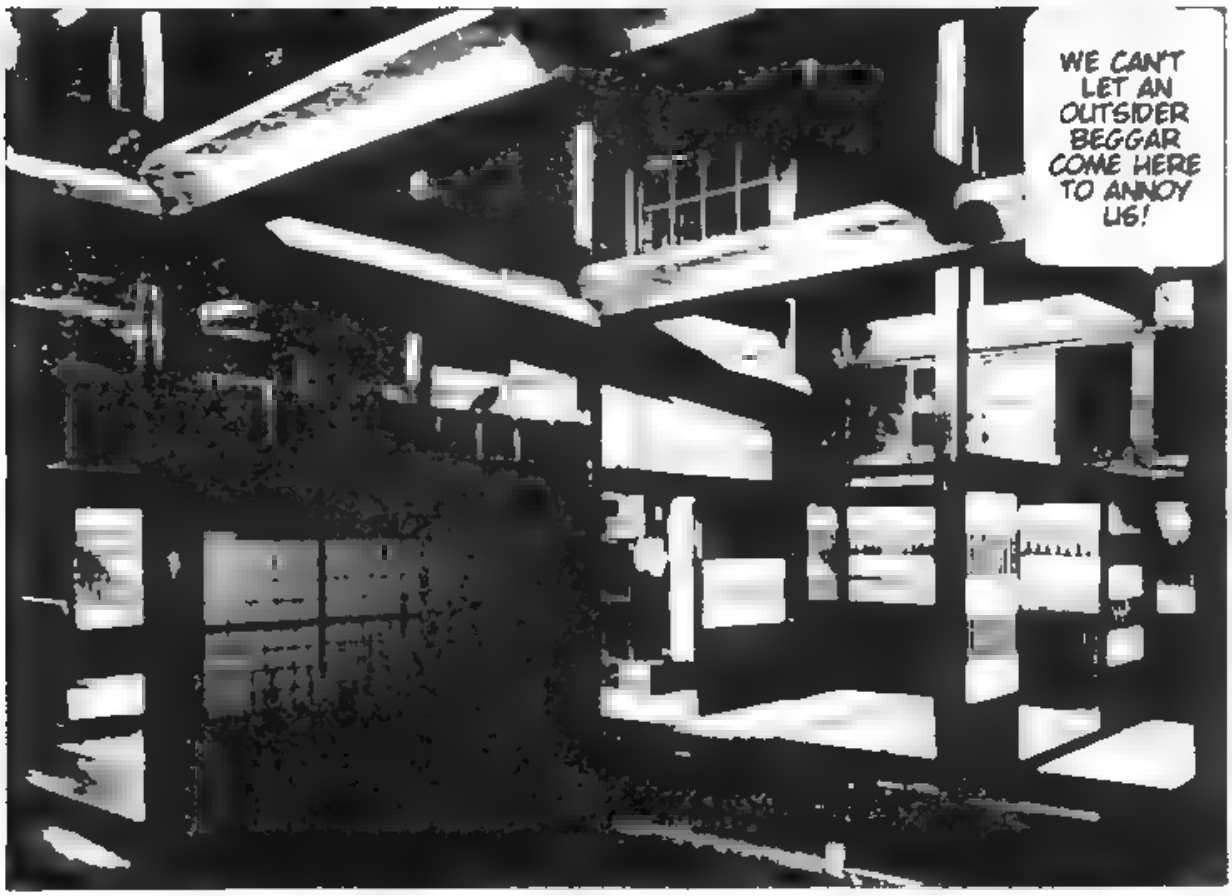
I'M NOT A BEGGAR NOR A RENTBOY.
TAKE OUT EVERY-THING YOU CARRY.

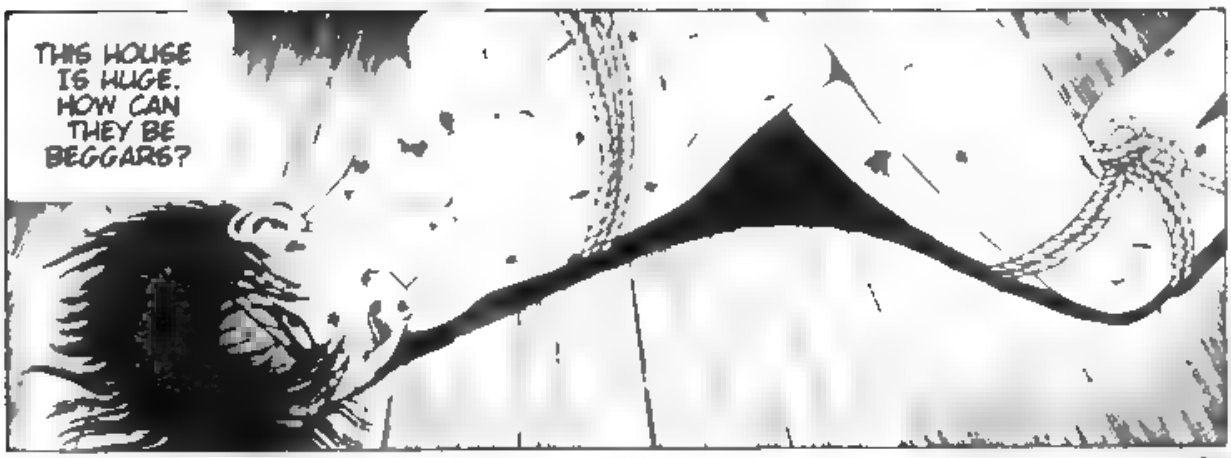
GET LOST! YOUR BODIES WILL ROT IF YOU TOUCH ME!
HA! HA! HA! HA! HA!

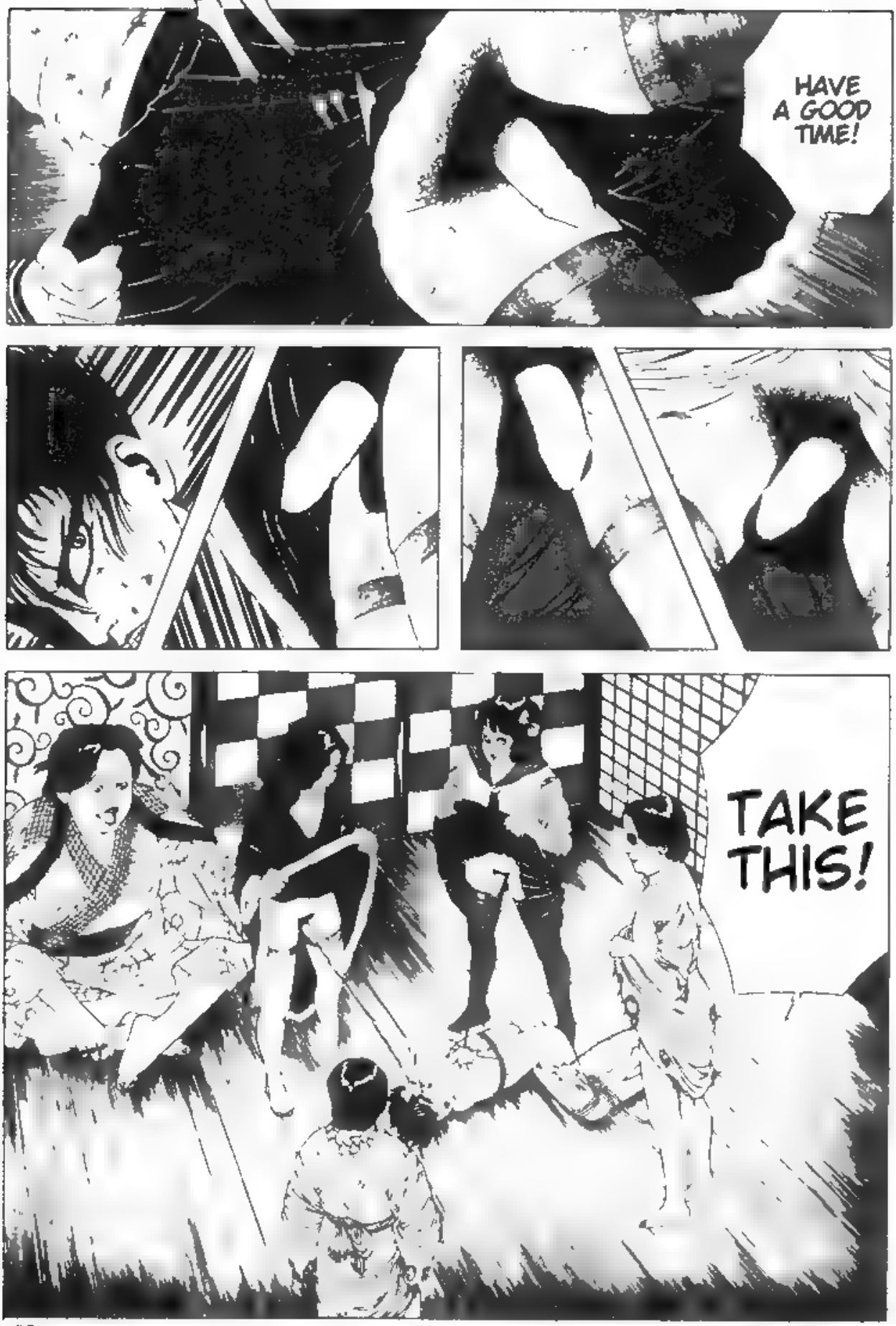
NOT ME! HE STINKS!
I CAN'T DO IT!





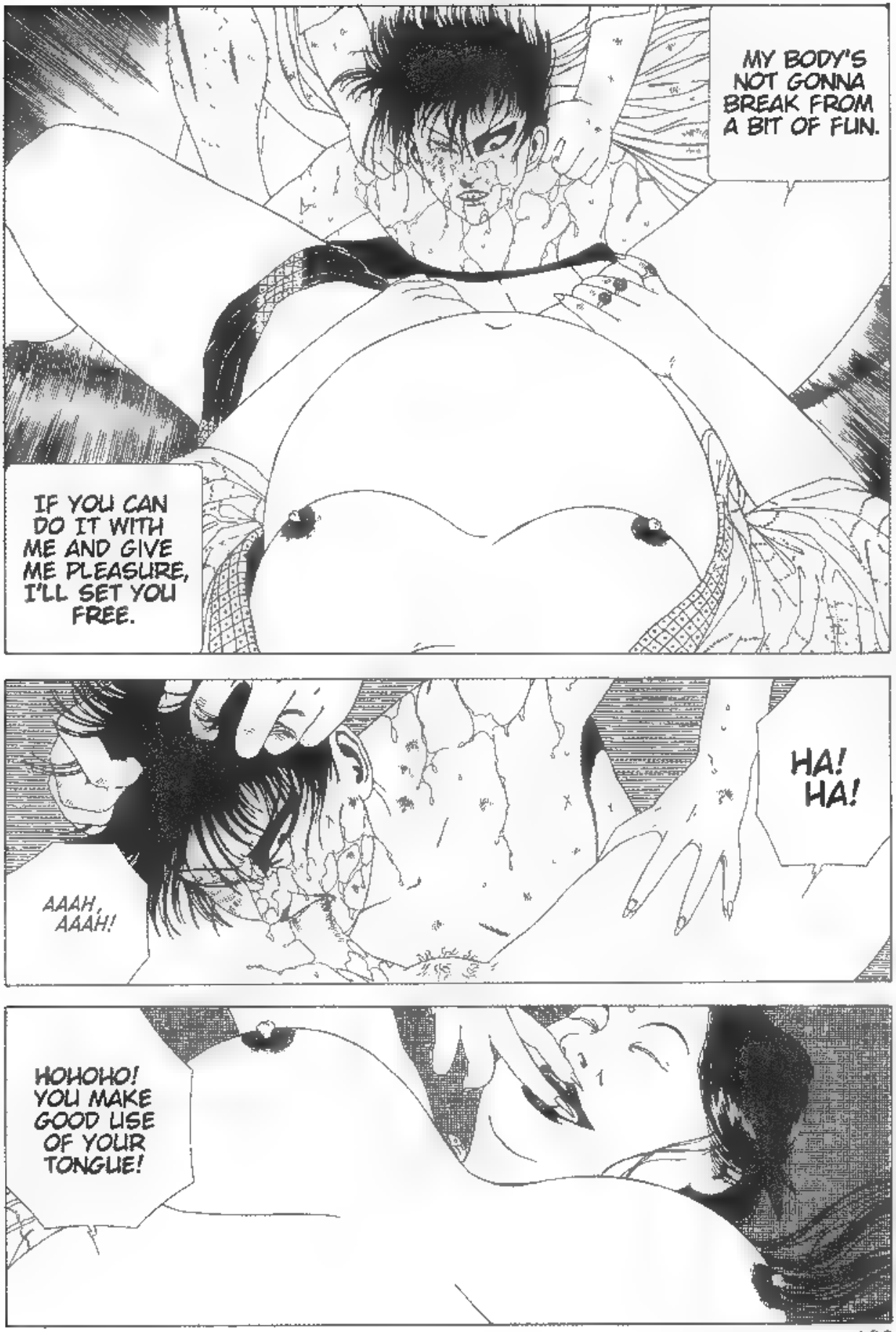

WE CAN'T LET AN OUTSIDER BEGGAR COME HERE TO ANNOY US!


THIS HOUSE IS HUGE. HOW CAN THEY BE BEGGARS?

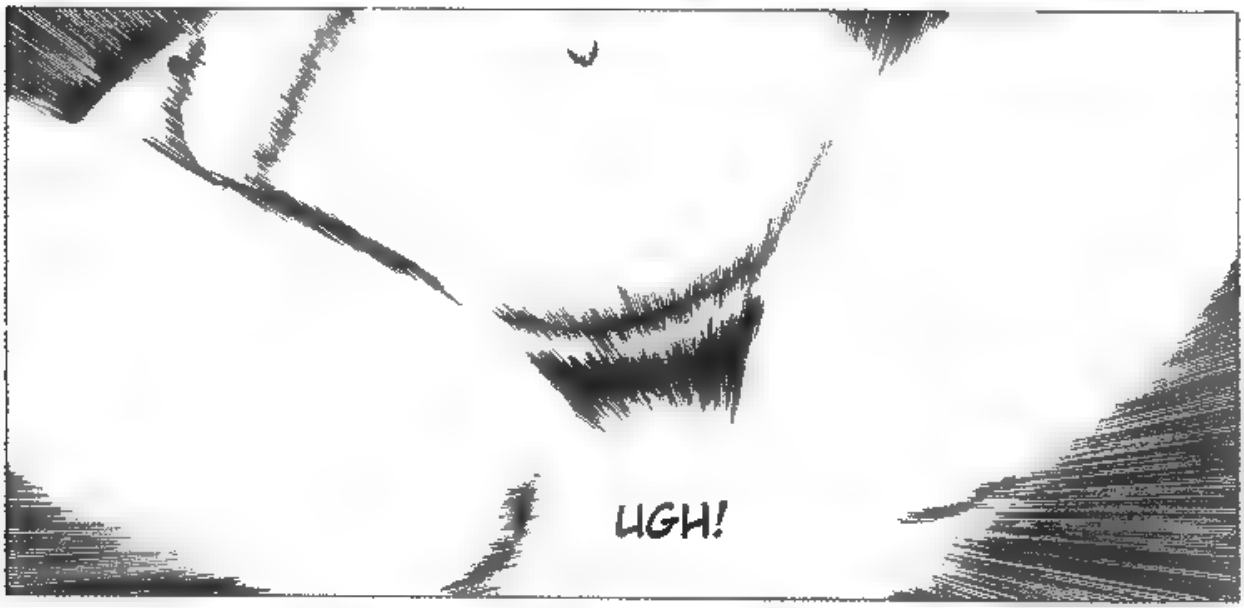

HAVE A GOOD TIME!
TAKE THIS!

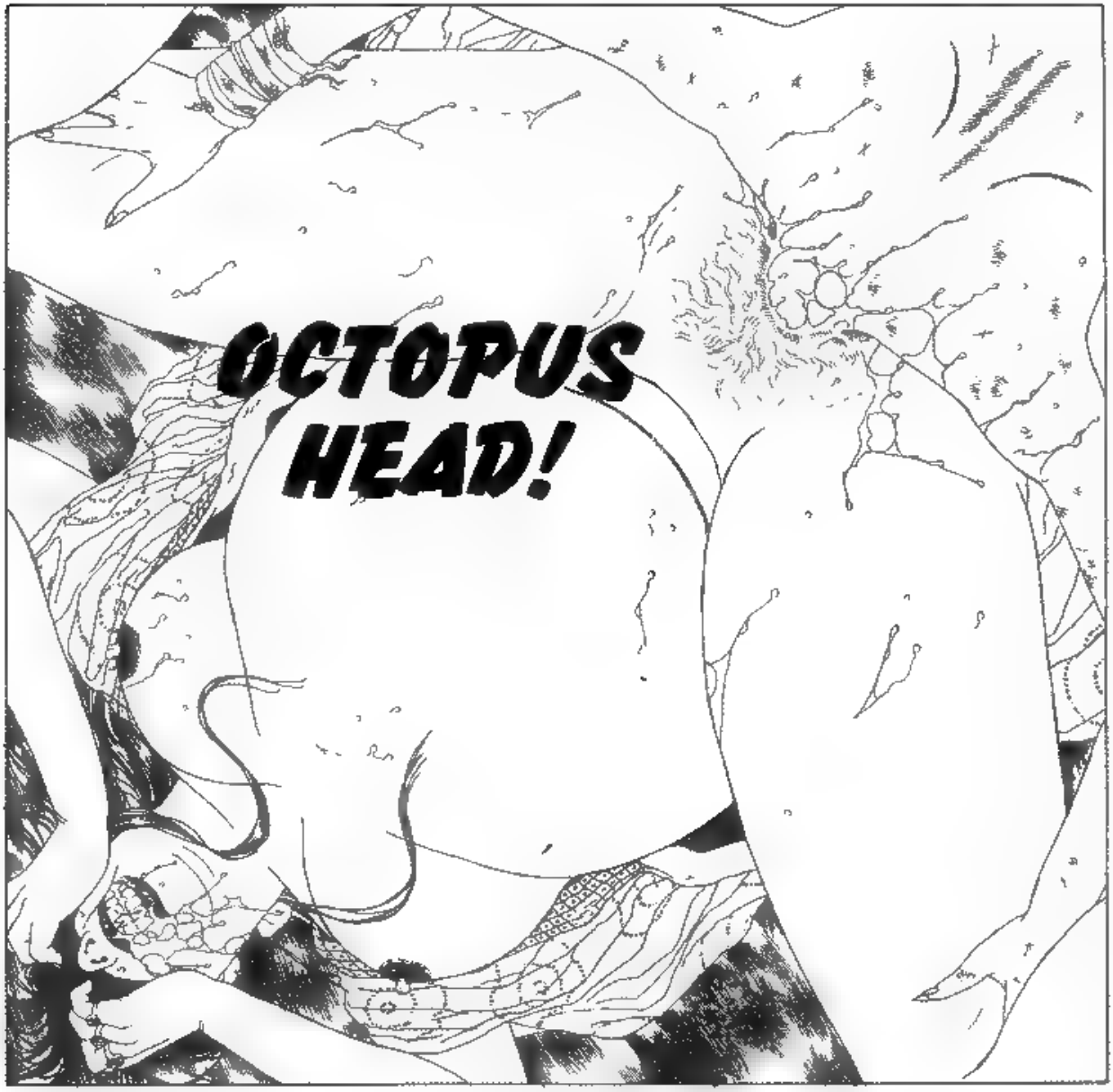
I'M THE ONLY ONE WHO TURNS A PROFIT.
LATELY, BEGGAR BOYS DON'T PAY ATTENTION TO US. THERE'S NO MONEY.
HA HA HA! WHAT ARE YOU TRYING TO DO WITH THIS?
LET'S LEAVE HIM WITHOUT HIS PEEPEE!
LET'S CUT IT! THINK ABOUT IT!
AND HE'S ON THE BRINK OF TURNING INTO A WOMAN
DESPITE BEING ONE-EYED, HE'S NOT TOO BAD.
STOP!

BEFORE CUTTING IT OFF, WE FIRST MUST LET HIM TASTE MY BODY.
PURUN
I'M A WOMAN IN EVERY SENSE. LOOK!
IT HARDLY MATTERS IF WE POST-PONE IT.
I'M DIF-FERENT FROM MEN.
OOOH-HOHOHO! DID YOU THINK I WAS A MAN?


MY BODY'S NOT GONNA BREAK FROM A BIT OF FUN.
IF YOU CAN DO IT WITH ME AND GIVE ME PLEASURE, I'LL SET YOU FREE.
HA! HA!
AAAH, AAAH!
HOHOHO! YOU MAKE GOOD USE OF YOUR TONGUE!

FUCK YOU, YOU SHITTY COW!

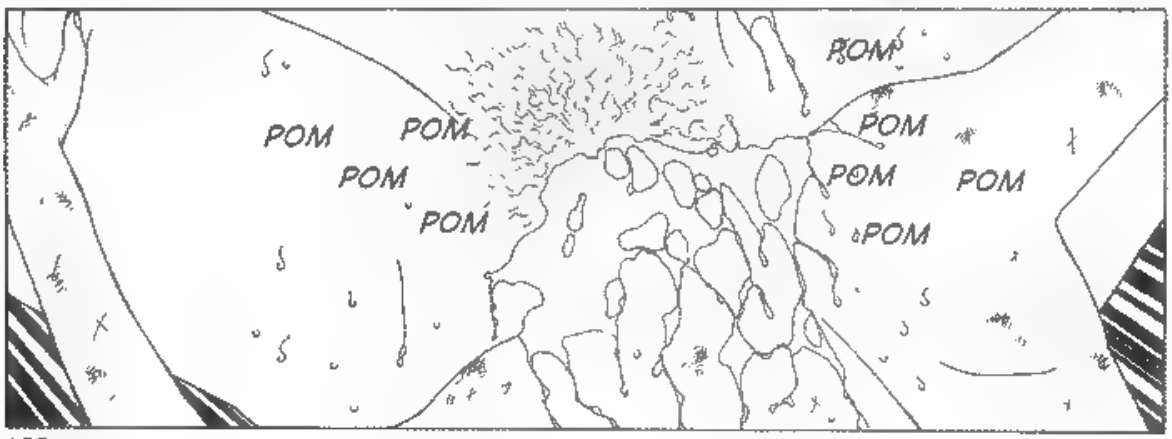

UGH!


OCTOPUS HEAD!

AAAAAAH! YOU'RE GONNA SUFFOCATE!
UAAAAAAAH!

I'LL DISSOLVE YOU! DISSOLVE !!

OOOOOOOH!


POM
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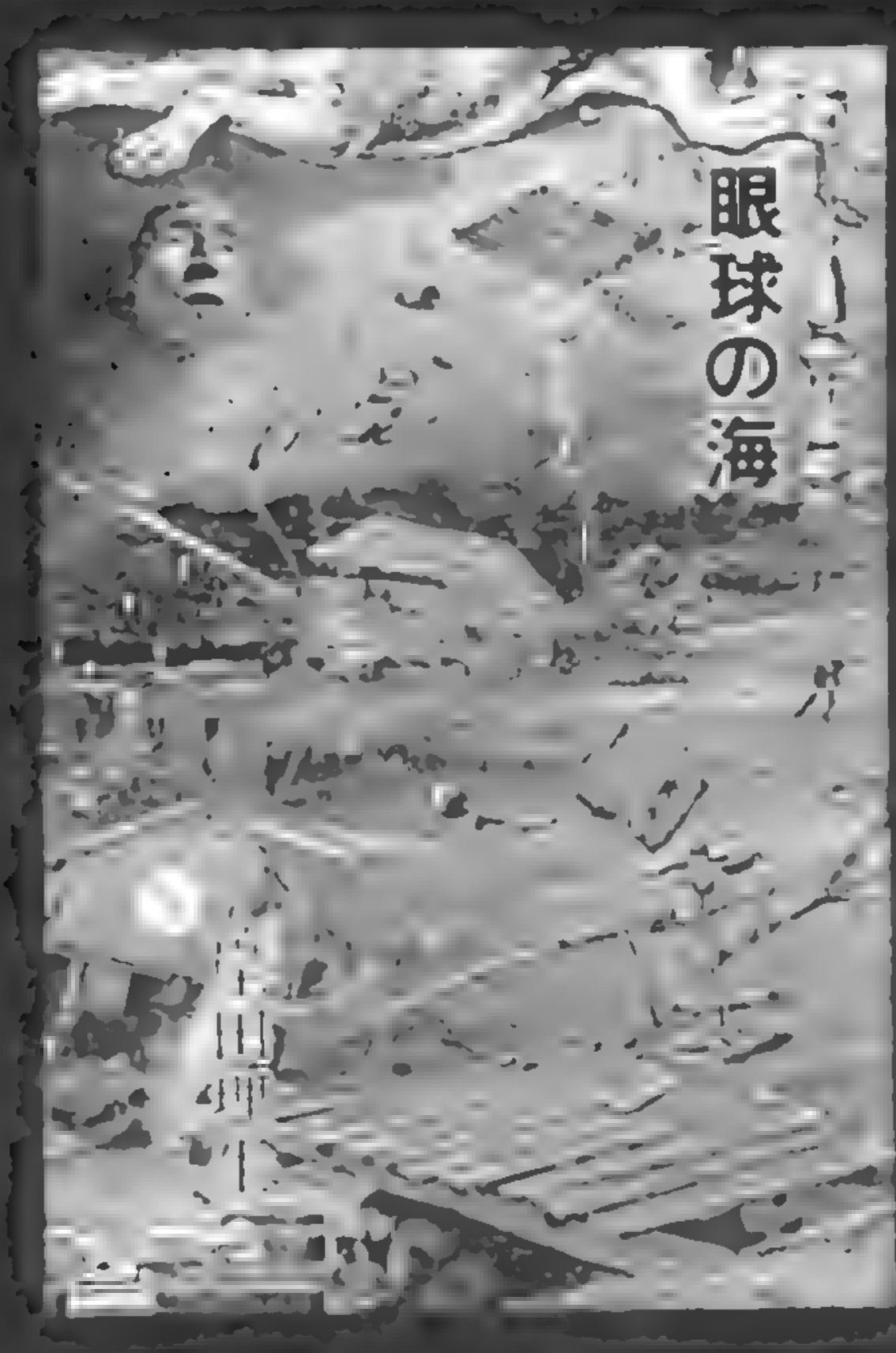
365 DAYS. IT STARTED TO DISSOLVE.
DRIPPED, DRIPPED, IT WAS DISSOLVING.
IT WASN'T ROTTEN BUT LEFT ALL STAINED.
365 DAYS. I CAN'T SLEEP. I CAN'T.
I GAVE MYSELF AN INJECTION
BUT THERE'S NO EFFECT. I WAIT AND WAIT.
BUT THERE'S NO EFFECT. 365 DAYS.
IT WAS A SLUG.
WHEN
I TOUCHED IT,
I FELT ITS
SLIMINESS.
IT DIDN'T RAIN,
BUT ALL
WOULD END IF
I TOOK OFF
THE COTTON.

I WANT TO SLEEP!
POEM BY MICHIRO ENDO (365 DAYS)


眼球の海

丸尾末広の作品中、は、　は一目上な紙める）場直な現おれて、いる　それを見る度、私は紙められる目王が見る光景について考えこんでしまうのである。

大、の眼球は、そもそも大体、直径24　で、通常、黒目　と呼ばれている角膜と虹彩から成る部分の奥、、レンズの役割を果す水晶体があるのかか、その角膜と水晶体ノ間、及び水晶体と網膜との間にある硝子体の中には、トロドロしたみずチン状の液体が満ちている。

丸尾末広の作品は、眼球という処の海にかいえらた、そのゼラチン状の液体カヘーンに滲み出　て　るような錯覚を起こさせる　その液体は、血液よも熱く、濃く、体液よも粘着性があり、その粘　、臭　物語　の中、れ出　ましょう　、サラ　と乾いて、透明な恐怖と言ったものを与えて寄越すのである。

人間の眼球の中で、レンズの役目を持つ水晶体は、普段　透き通って弾力性に富んだゴムボ　ル状の球体とな　丸まっている　細い繊維の糸にかこまれ、宙吊りにされているその水晶体は　糸の緊張の度合いによ　、種々の　曲率半径の異るレンズに変形　て、光景を撮　取る訳たか、丸も末広の眼球を操る繊維の糸は、常人よりも一本たけ多いのかも知れない。

その余剰の糸か水晶体を吊りあける時、彼は、見なかった光景までも見てしまうのである『触の心主神外』と鏡文字で題された作品は、本多いその撮り取らせた光景か、印画紙上に浮かび上がるよ　て現われ出て来たもの、相違ない。

私は、その作品を読みなもら、他人の　真帖を覗いているような倒錯した愉　みを感じた　て、ふと顔を赤らめるのである。

そう言えば、パーの蚤の市では、時たま古いアルバムを売っていることがあり、手ずれた印画紙の匂いや変色した　へ　買お　と思　て手　ふ　てみると、そのアルバムは　も　既　真おら　　貼　れ　いた　ト

セピア色に変色したそれらの写真は、どうやら、ある一族の歴史であるらしく、人々は納まり返ってじっとカメラを見つめている。「DIE ANDRE SEITE」中の〈人の為の父親が見守る中、僕らは冷たい記号となる〉と詞書の付された絵を見た時、わたしは、ふとそのアルバムから剝がされた一葉の写真のことを思い出していた。

丸尾末広の作品世界では、性も時間も死もどろどろと溶けあって眼球の海から生まれ、そこに還ってゆくようだ。

日常の等身大世界は、眼窩からこぼれ落ちてしまった目玉が見ている出来事のように歪み、その作品群を貪める読者の眼球までも変型させてゆく。

読んでいる途中、私は、必らず不安に駈り立てられ、自分の眼球を確かめようと鏡を覗きこんだりするのである。

表現の世界から失われて行きつつある陰惨と血の匂いに満ちた作品群の中で、絵師丸尾末広は〈祝祭〉を歌舞かせようとしているのかも知れない。

丸尾末広の作品には「恐山和讃」がよく似合い、ページの背後からは、

〈これはこの世のことならず
死出の山路のすそ野なる
賽の河原の物語〉

と唱う水子たちの声がきこえてくるような気がする。一本だけ、水晶体を操る糸の多い丸尾末広の眼は、この世のことばかりか、あの世のことまでもさり気なく見てしまい、それを物語化して私たちの前に提出してくれるのである。

通常、人間の視力は一・〇から一・二が普通なのだが、蒙古あたりには五・〇や六・〇の視力を持つ人もいると言う。

彼らが見る風景は、視力〇・三の私が見る世界とはまったく変ったものであるだろう。も

しかすると彼等は、その眼で隣町で起きた殺人事件までも見てしまったりするのかも知れない。

生まれつき、人より一本糸の多い水晶体を持っていたに違いない丸尾末広は、絵師となることで、その眼力と眼術に磨きをかけて来たようだ。起きたことだけが歴史なのではなく、起きなかったことも又、歴史の裡なのだという言い方をするなら、見たことだけがあったことではなく、見なかったことも又、あったことなのだ、ということになる。

丸尾末広は、その〈魔眼〉によって、起こらなかった歴史、見なかった出来事を撮し取り、私たちにカメラ・オブスチューラを覗くのと同じ興奮と快楽とを、したたかに味わせてくれるのである。

エロスとタナトスとクロノス。この三つは彼の中で互いにからみ合い関わり合い、ひとつのジンテーゼを成している。

その作品世界での中では、禁忌は祝祭によって犯されるべきものであり、大人は子供によって血の贄となるべき存在であり、生と死の二元論は下水の汚物の中で入りまじって、水子を生み出す羊水の海であると定められているようだ。

丸尾末広の子供たちは、血の匂いを漂わせて凶々しく、何より美しい。『プロレタリアートの秘かな愉しみ』に登場する少女は、実の父に犯され、眼球に針をさされて盲となり、隣の少年に陰毛を焼かれ、町の不良少年たちに輪姦され、舌を噛み切って自殺するのだが、どんな出来事に遭遇しても、その無表情な貌の底には、淫らな愉悦の気配が漂っているという気がしてならない。そればかりか、女であることの嬌りの香すら、ページの背後から忍び出てくる。

そして、丸尾末広は、その少女の出来事のすぐうしろにいて、

〈これはこの世のことならず

死出の山路の裾野なる
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と呟きながら、物語が終るまでの一部始終を眺めとろうとしているようだ。その眼は、まばたきを忘れてしまっているように思われる。

インディアンの拷問の一つに、沙漠に仰向かせたまま四肢を地面に固定し、両瞼を切り取って、一日中烈しい陽光に両眼球を曝して目をつぶす、というのがある。

丸尾末広の作品を読む度、私は、両瞼を裂かれた眼のことを思い出す。見たくないものまで見てしまう苦痛、その呻きのようなものを、彼の子供たちは、いつも唇の端から洩らしているように感じて、時折、さり気なく眼をそらそうとするのだが、まばたかない目を持った少年少女は、こっちにも「見る」ことを強要してくるのである。

そして、見ればそこに極彩色の地獄がある。地獄めぐりがはじまっている。私は、父に犯されて眼をつぶされる少女が盲目となった時、はじめて安堵して、

「見えなくなって、よかった」

などと思ったりするのだ。盲の目に見える世界には、きっと記憶の花が咲いているに違いない。墓場にも野原にも、手向けの花が咲いているに間違いない。

私は、死んで行った少女から、ページを閉じたあと、物語を聞くことができるような気がしてならないのである。

見るために両瞼を深く裂かむとす
剃刀の刃に地平を映し

寺山修司の歌集に載る一首と丸尾末広の作品世界とは似ているようだ。

初出一覧

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APPARITION――――――――『Fool's Mate』'83年7月号
プロレタリアートの秘かな愉しみ『SMマニア』'83年3月号
あめりかうまれのせるろいど『漫画ドッキリ号』'81年8月号
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